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WEEKLY JOURNAL

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VOL. XLIX—NO. 4.

NEW YORK, WEDNESDAY, JULY 27, 1904.

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By ADOLPH BRENNGLAS.

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(TRANSLATED FROM THE GERMAN BY ARTHUR M. ABELL.)

Dramatis Personae.

FRANZ LISZT.
BARONESS VON SINNEN.
LITERARY EVA.
FRISCHER.
SHOEMAKER STEIFLING.
FRAU STEIFLING.
LIEUTENANT VON RAUBSBURG.
GUTSCHMIDT.
TEPPENRECHT.
KULEKE.
LIEUTENANT VON GARDEWITZ.
FRAU PESKE.
LUFTPUMPE (a critic).
DR. SÜSS.
A BANKER.
LEINWEBER.
HIS WIFE.
FRAU VON IMMERKIND.
BILSCHEWITZ.
HIS WIFE.
SCHUMP (beer brewer).
FRAU SCHUMP.
FRAULEIN VON BUCKELEWSKY.
LUCRETIA.
BELLADONNA.
RATH FELSCHER.
A POLICEMAN.
SERVANTS OF LISZT, THE BARONESS, AND
LUCRETIA.

ACT I.

SCENE I.—In a Café.

RATH FELSCHER.—Really, it can be endured no longer! (Throwing aside several newspapers in a rage.) Liszt and nothing but Liszt! I want politics and—

LITERARY EVA.—Liszt is politics, too.

FELSCHER.—If the people are crazy, the newspapers, at least, ought to remain sane. Have you heard Liszt, Frischer? I am curious to know what you have to say.

FRISCHER.—I say that he plays piano better than I do, and better than many others do, in fact. He plays more with the listeners than with the keys. If the beauty of his playing were less wild and confused and more comprehensible the public would honor him but not worship him. But he doesn't play the usual notes; he plays bank notes and promissory notes. That which desires to be great in the world must see to it that it is never quite understood.

FELSCHER.—When one considers what a fuss the Berlin women make about this piano player one must blush at being a married man.

FRISCHER.—The devil! I am not a married man, but I am proud of our Berlin women.

FELSCHER.—But you are opposed to the Liszt apotheosis?

FRISCHER.—Of course! I am opposed to this and to all other nonsense. Do you think I could believe, like Luftpumpe, the critic, that Liszt is not only a pianist but also the present king of minds? The devil take me if I believe that a Shakespeare, a Schiller, a Goethe can be perspired through the fingers and keys out into the world! What will Liszt be after he is dead, or even after he is outside of the walls of enthusiasm? Is he more than the best of all pianists, and a gifted man? No!

SCENE II.

An Elegant Room.

BARONESS VON SINNEN (lying on a divan, her head resting on a cushion, on which Liszt's name is embroidered. Holds a portrait of the virtuoso in her hand, which she devours with tender looks. Speaks slowly and softly).—Sweet, potent being, in human form, look graciously down upon thy vassal. (Kisses the picture.) Thou finest blossom of divine romance. I worship thee! (Smiling sadly.) The fools say that you are not handsome, that you are nothing but sinews (Sehnen). Yes, thou art my Sehnen (longing), my hope, my belief and my passion. How noble is thy whole expression! Everything on thee, thy coat, thy vest, thy buttons—everything has physiognomy! Oh, I am quite overcome with veneration. (Rings bell.)

SERVANT.—Your Grace desires?

BARONESS.—A glass of wine, but in the glass on which Liszt's name is engraved.

SERVANT (with the glass).—Here, your Grace.

BARONESS.—Go to my table and pour some Eau de Liszt on my handkerchief.

SERVANT (wonderingly).—Eau de Liszt? (Does as he is bidden and exits.)

BARONESS (looks around).—I am alone, and yet not alone (regards picture). Thou art with me, angel, who



A LISZT CONCERT.
(From an Old Print.)

art come down into this inadequate world. For thy soul's empire all spheres are too narrow. How thy dark hair falls over thy majestic forehead like beautiful, wild spirits that flutter about the seat of thy infinite mind. And those wonderful blue eyes that look through the depths of the deepest soul! Do they not play pianoforte like thyself? (Suddenly, with vehemence.) But why did they not paint your hands? (With touching pain.) Why did they not paint your hands? These hands, these all conquering, all comprehending hands, that float over the keys and make us hear the whole world in tones. (She puts the portrait on the divan, kneels down and hugs it.) Franz Liszt, you are the most sublime artist that ever walked the earth. See me here at your feet in the dust. Franz Liszt! (frightened). And only Franz Liszt? Not of the nobility? You have not the smallest "von"? You are not at least baron, count, prince? You, the king, the emperor, in the empire of genius, without even a few paltry ancestors? Oh, what an unheeding, unfair world! (After a short pause.)

Hold! I have a grand idea! Yes, beloved, worshiped one, I will give you my thirty-six ancestors! You shall be from now on Baron von Liszt; I will no longer be von Sinnen. That great man has my "von" and my thirty-six ancestors (leaving the room with dignity.) I have lent him both.

ACT II.

(A poorly furnished room.)

SHOEMAKER STEIFLING (standing before his work bench, to his wife).—The devil take me, Caroline, if you don't shut up, pretty soon, with your Liszt nonsense, I'll forget myself! I'll show you! The devil plague me for asking the good natured man, when I took his measure for a pair of boots the other day, for two tickets to his concert. He gave 'em to me, and since then you are crazy. Ain't it a disgrace and a sin that the children run 'round unwashed and undressed, breaking everything, and Nieke burning God knows how much wood in the kitchen, and you all the while pounding 'round on that old piano as if the tarantelle had bit you?

MRS. STEIFLING (at the piano).—If I could only get that one passage.

STEIFLING.—The passage 'll be into the mad house, soon. You'll get that all right.

MRS. STEIFLING.—What heavenly hands the man must have. I don't understand it. He can do everything with his hands.

STEIFLING.—I wish he'd have given you a couple o' boxes on the ear with his hands instead of playing with 'em.

MRS. STEIFLING.—Now don't get vulgar, and don't hinder me any longer in my art. I must practice this trill a while longer with the left hand and then I'll wash the children.

STEIFLING.—Well, I tell you if I play the trill with my right hand I'll break every string in that box.

MRS. STEIFLING.—By the way, I've got one of Liszt's broken strings and you must get me a bracelet made out of that. All the ladies who rave over Liszt wear one. (To herself, looking at the piano.) What a glorious touch the man has!

STEIFLING (drawing up as if to strike a blow).—Mine ain't bad, either.

MRS. STEIFLING.—Do you remember, Wilhelm, how he took up the two tunes, "The Mermaid of Oberang" and "The Old Dessauer" and mixed 'em up together, and how he went into the fugues and improvised? Please, Wilhelm, buy me one o' them plaster-of-paris figures of him for 5 pfennigs. Do you hear? Then I'll hang it over the piano.

STEIFLING.—All right, I'll do that so as to have peace in the house. The women are all idiots. Instead of bringin' peace and order in the house they bring nothing but Liszt, Liszt, Liszt.

SCENE II.

Room of the Baroness.

DR. SÜSS.—As I was saying, Madame, he has triumphs such as no mortal ever had.

THE BARONESS.—I beg you not to speak of mortal. He is not mortal. True, his mortal shell may wilt, but the kernel, his heaven storming genius, will play to future nations.

DR. SÜSS.—For me it is enough that he is famous, so that I can entwine his monument of greatness like green ivy.

THE BARONESS.—Oh, you cruel man! Let me be the ivy that entwines him.

DR. SÜSS.—Would you not rather be his angel in the postament?

THE BARONESS.—Oh, yes, I will be his angel in the postament; but will the coquette Lucretia allow me that place? I hear that he likes her. She, who follows all notabilities,

who begs souvenirs from them in order to make herself more talked about! Oh, that she should have caught this gold fish in her net is too much! Oh, that my words were daggers; she would no longer live! Did you write poems for him, Doctor?

DR. SÜSS.—Five are ready.

THE BARONESS.—Five! Glorious man, worthy ivy of a Liszt! I have an idea that must be realized. Have Liszt ride through the town at night, receiving homage from everybody, and then have him serenade me.

DR. SÜSS.—Even if he would ride through the town he could not carry a piano with him.

THE BARONESS.—True, I had not thought of that. (Reflecting.) I have it. There are five pianos in my house. I will have one of them put in front of my window at 11 o'clock. Then he can spring from his horse and express his sweet pain on the strings.

DR. SÜSS.—But, madame, you forget that you are a reality. You consider yourself for the moment stuff, a theme, an idea. If Liszt finds your piano before your window he will see that you know of the serenade in advance.

THE BARONESS.—True, true, oh, cruelly true! Oh, why am I reality? Why am I not stuff for him? Why am I not a theme for his heavenly variations? Why am I not a mere idea, so that I could spring from his head, like Minerva from that of Jupiter? (Throws herself on the divan.) You cruel man, you have disturbed all my sweet dreams. Leave me. In his next concert we shall meet again. (Exit Dr. Süß.)

SCENE III.

In the Concert Hall.

LIEUTENANT VON RAUBSBURG.—Upon my honor, madame, I don't understand how you could stand in the corridor since 4 o'clock, waiting three whole hours just to have a seat in front. Tremendous, on my honor!

FRAULEIN BUCKELEWSKY.—To hear Liszt I would do anything.

BEER BREWER SCHUMP (to his wife)—Leonore, can't you move along a little? I haven't room to sit, and standing up three hours, waiting, has nearly finished me.

FRAU SCHUMP.—The trouble is you're too fat!

SCHUMP.—What if I am fat? You've known that all these thirteen years we've been married. Do you expect me to undergo a hunger cure to get thinner, so as to make more room in these concerts? That's what the women will be expecting next on Liszt's account. You must squeeze yourself up. You must take a reef in yourself. You know I come only on your account. I'd rather be playing cards. I'll tell you one thing, if anyone near me yells "Da capo" again I'll give him something to remember.

LCRETIA (to Baron von Kautokoff).—Do you know how I made Liszt's acquaintance? I just went up to him and asked him if he would allow me to kiss his hand.

VON KAUTOKOFF.—What! a lady kiss his hand?

LCRETIA.—Yes, to kiss the hand that charms the whole world. "No," he answered, "rather allow me to kiss your lips, that charm the whole world." "A thousand times," I cried, and flew into his arms and kissed him a thousand times.

[Liszt appears, is greeted with thunderous applause. During his playing he now and then throws friendly looks at the audience and occasionally a nod of greeting. The whole audience is delighted, enchanted and overwhelms him with applause. The gentlemen cry "Bravo!" and the ladies pelt him with flowers. The artist moves about like a king, now speaking to this lady, now to that celebrity, well knowing that all eyes are following him and that those addressed are the envy of the others.]

FRANZ LISZT (to Frau von Immerkind).—You were not at my last concert, madame?

FRAU VON IMMERKIND.—I lost a year of my life by having a bad headache. But you have given me back six months by speaking to me.

FRISCHER (to a friend, softly).—How can such an intelligent man listen to such stuff?

LISZT (bows and goes to Lucretia).—I saw you yesterday. I heard you; I was delighted.

LCRETIA.—Oh, you — I —

LISZT.—But you did not hear me the day before yesterday?

LCRETIA.—I see, I hear you every second. I can't get rid of you.

LISZT (smiling).—Am I such an evil?

LCRETIA.—Oh, no. You are a tyrant, who holds everyone enslaved!

LISZT.—What irony of fate. I who love freedom above all things must be a tyrant myself.

LIEUTENANT VON GARDEWITZ.—Mr. Liszt, you played masterfully, on my honor!

LISZT (looking at him pityingly).—You are mistaken. I never play on your honor. I play on the piano.

VON GARDEWITZ (embarrassed).—But you take money.

LISZT (with a searching gaze).—From such as you? Yes. I must have something for my pains. (Moves along.)

DR. SÜSS (to Luftpumpe, the critic).—Where is the laurel wreath?

LUFTPUMPE.—Here in my hat. On the street I could find no more worthy place to carry it than on my own head.

DR. SÜSS.—And that is, at the same time, a well concealed place.

LUFTPUMPE (looking at him doubtfully).—Do you wish anything?

DR. SÜSS.—Yes; I wish that you wouldn't snore any more of your criticisms. You are as tedious as a bale of cotton. If you can find anyone more tedious than yourself, then I will gladly be that one.

(Liszt plays again. Tremendous applause.)

BELLADONNA (softly to Lucretia).—Now is your time. Now it will attract attention. I won't notice it at first.

(Lucretia swoons.)

SEVERAL VOICES.—Look! A lady has fainted. What is the matter? Quick! Help!

LISZT (springs to Lucretia's assistance).—What, Lucretia swooned? (He wets her forehead.)

BELLADONNA.—She was so moved by the beauty of your playing.

LCRETIA (opening her eyes).—Where—am—I?

LISZT.—Thank heavens that you are better.

LCRETIA.—Surely, I came to myself because you came to me.

LISZT.—I am deeply moved by this show of sympathy. Servant, a glass of water. (Drinks half the contents, and sets the glass on the piano.)

SEVERAL LADIES (make a rush for the piano, and stretch out their hands longingly toward the glass).—Oh, a drop, just a drop!

BARONESS VON SINNEN (reaches the piano with great effort, seizes the glass and drinks the contents at one draught).—Mine is the rest, and he is mine, too!

(Liszt plays again amid thunderous applause, and as he is about to leave the hall the ladies and gentlemen form a circle about him. Dr. Süß distributes hundreds of poems, Luftpumpe puts his wreath on Liszt's head, another one is added, and as the ladies are all eager to get a leaf he orders them to be cut up and distributed leaf by leaf to the ladies.)

ACT III.

SCENE I.

An elegant room in the Hotel de Russie.

FRANZ LISZT (sitting at a writing desk, reading letters).—Begging letters, nothing but begging letters! By heavens, I am philanthropic enough. No king gives as much. But there seems to be bitter poverty in this Berlin.

SERVANT.—Madame Peske desires to speak with you.

LISZT.—Madame Peske! Oh, I have no time, I am so busy.

SERVANT.—She comes with a request.

LISZT.—A request? Well, let her come in.

(Frau Peske enters.)

FRAU PESEKE.—Mr. Liszt, they tell me you play piano so well that everybody rushes to hear you, and you are able to charge two thalers admission. I am Frau Peske; my husband was a lathe turner, and he died a year ago of fever, which he got by taking cold. It was (sitting down) the night of February 17 to 18, and we were sleeping quietly—

LISZT.—Madame, I am very busy!

FRAU PESEKE.—We were sleeping, and all of a sudden we heard a row in the front room beside the workshop. My husband woke up and said to me: "Christine"—my first name is Christine—"Christine," said he to me—

LISZT.—Madame, your story may be very interesting, but I cannot listen to it. If you don't tell me at once what you wish I must leave the room.

FRAU PESEKE.—I want you to give a concert for me. For as soon as my husband had died my brother-in-law laid down and died, too—my sister died in 1826—and his five children all fell to me for support, and—

LISZT.—I am very sorry, but I cannot do as you wish. If I were to give concerts for all the poor people who apply to me—

FRAU PESEKE.—I don't ask you to do it for all the poor people. I ask you to do it only for me. You can tell the others that you can't. I'm really in the greatest need. You don't want to have seven children—my two and the five of my brother-in-law—starve to death, and me put into the debtor's prison—

LISZT.—My God! My God! Madame, I cannot, I must not give a concert for you, but (going to his desk) allow me to give you twenty Louis d'or, with the request that you at once go and buy bread for your children.

FRAU PESEKE (takes the money).—Thanks, but you must confess that it ain't right of you not to give a concert for me. I lose so much money by it. For to be modest, there'd a been at least 400 persons, and two thaler each makes—

LISZT (opening the door).—Madame, I wish you good day.

(Exit Frau Peske.)

SCENE II.

(In front of the Hotel Russie on March 3, 1842, the day Liszt left Berlin. The streets are crowded with people waiting to get a glimpse of the great virtuoso. Hundreds of carriages are driven up, waiting to accompany the celebrated man as far as Friedrichsfeld. Liszt's carriage, driven by six white horses, stands in front of the hotel.)

LEINWEBER (to a saddler).—Herr Gott, what a crowd! It's as bad as it was after the battle of Waterloo. Then I—

HIS WIFE.—Great Scott, what a roundabout road you take to get to your old medal. We all know that you freed Germany and that you've got a medal!

BARONESS VON SINNEN (to her coachman).—Stop here, Friedrich. From here I can see the glorious man get into his carriage (drying her eyes) to leave us forever.

POLICEMAN (to coachman).—You must stop here. You must take your turn with the others and keep in line.

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BARONESS.—Oh, vulgar reality, thy name is policeman!
TEPPENBRECHT.—Say, Kuleke, what's all this Liszt row about, anyway? What does the feller do?

KULEKE.—He kin fly a mile high in the air, and from up there blow the flute down at us, an' the wonderful part on 't is that he kin blow two tunes at once and mix 'em all up wid each odder.

A MAN WITH PLASTER OF PARIS FIGURES OF LISZT.—Hi, Herr Baron, Herr Count, won't ye be so good and buy one o' these Liszt figgers? I only want to make a little money on this here darned Liszt, because my wife's gone crazy over him. Here you are, only 5 pfennigs apiece.

KULEKE.—Say, Teppenbrecht, did you go to Liszt's concerts?

TEPPENBRECHT.—Nope. Two thalers is too much for me. If I had two thalers I wouldn't look like I do.

KULEKE.—Gott, who wouldn't play for two thalers? I play solo every night from 8 to 10, like Liszt, but nobody want's to get rid of two thalers to see me.

GUTSCHMIDT.—Say, Bischelwitz, is your wife Liszt mad, too? Mine is gone clean, ravin' mad! She can't sleep no more nights, and she won't let me sleep, neither. Nothin' but piano! piano! all the time.

A BANKER (in his carriage, to the ladies)—Herr Gott, the crowd is awful. It'll take five hours to go to Friedrichsfeld and back, and I'll miss the stock exchange. If he had played at my soirée I wouldn't mind; but to chase him around in this way without having anything for it but 40 thaler spent on tickets! It's my wife who is to blame for all this racket.

FRAU STEIFLING (dragging her husband through the crowd)—Hurry up, Wilhelm, I must get as far as the steps. He must look at me when he gets into the wagon. One look and I'll be happy for life!

[A general hubbub. "Franz Liszt! Franz Liszt! Long live Franz Liszt!" Liszt appears, is besieged by the ladies, tears himself from one embrace only to fall into another; and finally, pale and deeply moved, he gets into his carriage. The train starts. Liszt's carriage is followed by thirty four-in-hand equipages, filled with university students in gala costumes. Fifty mounted students follow with banners. Then come innumerable private carriages, and thousands of people on foot, shouting and crying: "Long live Franz Liszt!"]

FRISCHE (with tears in his eyes, to a friend)—I'll be eaten up with moths if that isn't great! Talent and brains honored like a king! Yes, more than a king, for here it is, for the most part, genuine homage. There he goes in a blaze of glory! A big public jubilee! And all he did was to play the piano and share his full purse with the needy. Is it not glorious that talent can make us forget politics, the weighty cares of our country, the uncertain present and the dark future? It is wonderful! Farewell piano and forte! (Stretching out his hands, as if to bless Berlin) Thy sins and thy foolishness be forgiven thee.

(END.)

Foreign Notes.

Reginald de Koven and Mrs. de Koven, M. Gailhard, of the Paris Grand Opéra, and M. Alvarez, the tenor, are at Vichy.

Mr. Charles F. Tretbar, of Steinway & Sons, is at Garmisch, Bavarian Alps.

Herman Koschny has been engaged as conductor of the Kiel Opera.



MILAN, JULY 12, 1904.

BOLOGNA is preparing for November 30, the date being the 100th anniversary of the opening of the Liceo Musicale. It is decided to have an exposition of every and any thing worthy of note in the magnificent library of the Liceo, which exposition will doubtless be more than interesting owing to the enormous and very valuable collection of autographs, manuscripts and other works of art found therein.

There will be three musical performances. First, a concert in which the professors and pupils of the Liceo will participate, said concert to be held most likely in the Teatro del Corso. Second, an orchestral concert, to be held at the Comunale, of music of Rossini, Donizetti, Morlacchi and Mozart; vocal selections by one or more of the most famous of the Italian singers. Third, a special mass in the church San Francesco.

Besides the above, the Wagnerian society will celebrate the event by erecting a tablet in the atrio of the Comunale in honor of Wagner. The whole event is to be under the direction of Toscanini, who is due in Bologna just about that time, to direct the opera season at the Comunale.

An opera in one act by Maestro Sudessi has been especially written for the renowned tenor, Alfonso Garulli, and his wife, both of whom are at present in Paris, the delight of many a musical salon. The opera will be given next month at Aix-les-Bains, the singers being the Garullis, and the director Sudessi himself.

Garulli is one of the prime favorites of Italy. He has a lyric voice, already on the wane, but is so magnificent an artist he is always hailed with delight. His "cavallo di battaglia" is Werther, and in that role there is no one who excels him.

"Madame Butterfly" made a great success in Buenos Ayres. The costumes and scenery were those used in the first and only appearance at La Scala.

The new opera of Mascagni, "Amica," will be given at the Costanzi, of Rome, with Signora Krusceniska, tenor Zenatello and baritone Magini-Coletti.

Mancinelli is putting the finishing touches to his opera, "Paolo e Francesca," the author of the libretto being

Arturo Colautti. The opera will most likely be produced at La Scala during the next season.

The oratorio, "Il Natale," of Perosi, will be given in Siena during the month of August. FIDELIO.

Virgil Piano School Recital.

FRIDAY evening, July 15, Mrs. Virgil gave a recital to the students of the special summer session at the Virgil Piano School, 19 West Sixteenth street. The players were three children who, in addition to their musical study, regularly attend the public schools. It is seldom that audiences have the pleasure of listening to artistic and thoroughly meritorious playing by such young performers. The program was genuinely interesting and satisfactory throughout, and the players were easy, graceful and self contained, yet alive and responsive to the musical feelings and emotions called forth by the compositions. The opening number, consisting of a brilliant impromptu by Lack, two inventions by Bach and a beautiful romance by Classon were played by Adele Katz. Her playing was remarkable for both brilliancy and breadth of tone, and also for the excellent and effective contrasts in shading. Later she played an "Album Leaf," by Hann, in which the melody was beautifully brought out, and "Shakespeare's Serenade," by Schubert-Hoffman, a composition of considerable difficulty, in which she further displayed an excellent knowledge of phrasing, together with a fine understanding of the composition itself and a knowledge of the varied and artistic tone qualities required in its musical expression. Her closing piece was a caprice, by Coverly.

Walter Abrahams, probably the smallest pupil in the school, played next. His numbers were the "Hunter's Horn," by Lynes, and a "May Song," by Schultz-Weida. His firm touch, accuracy and altogether musical quality of tone at once enlisted the interest of his audience; so also did the perfect repose and easy graceful manner of his execution. By request he performed a number of technical tests not on the program, playing trills with every pair of fingers at nearly 400 notes per minute, chords at a speed of 288 notes per minute, runs at 600 notes per minute, arpeggios at 200 notes per minute and finally a Kohler etude at 800 notes per minute on the "Tek." and on the piano. His closing piece was a polonaise by Schmoll.

Isabel Tracy, the last of the three players who took part in the program, was in excellent mood and condition for playing. She gave two preludes by Bach, a delightful berceuse by De Lille, a showy etude by Moszkowski and "The Fountain," by Lysberg. In all of these pieces she played with characteristic tone and finish, using both delicacy and power and surprising her audience by the beauty of her tone and the clearness of her phrasing. Later she played the fairy music written by Schytte called "Forest Elven," the nocturne in G minor, by Chopin, and a polonaise by Decevee. The nocturne deserves special mention. Her interpretation was at once thoroughly musical, soulful and sincere, her touch dainty and refined, yet not lacking in force and power in the more passionate measures.

In Liegnitz there will be a three days' music festival in 1905 during Eastertime. The most important works to be performed are Bach's "St. Matthew's Passion" and Tchaikovsky's "Pathetic" symphony.

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GRAND HOTEL.
BOULEVARD DES CAPUCINES, PARIS.
July 14, 1904.

FOR the first time in his career a world renowned pianist was hissed some three months ago at the Châtelet Theatre, in Paris. Three young music lovers were the offenders. They hissed, they said, not because they did not admire the great pianist's playing, but on principle, because they consider that the piano does not harmonize with the orchestra, and that concertos written for that combination of instruments are bad art, whether composed by Beethoven or anyone else.

Their hisses drew forth a counterstorm of cheers and a row ensued, the upshot being that the three young men were first thrown out and secondly prosecuted. They have appeared at frequent intervals in various courts ever since, the case having been dragged out by consultation and a counter consultation among all the living composers of repute in France on the question whether concertos for piano and orchestra are or are not bad art, though it would appear doubtful whether that really has anything to do with the case.

After being beaten at law once or twice these three young music hisses, or "music lovers," have triumphed at the latest hearing of the action. The decision rendered solemnly affirms the inalienable right of every free man who attends a concert to hiss if he feels so disposed. The judge shrewdly argued that, whereas no performer ever objects to applause, however loud, and that whereas hissing is, other things being equal, less noisy than clapping, therefore you cannot legitimately be prosecuted, or even thrown out, for hissing.

It is believed that the other side intends to appeal and reopen the whole question.

In the examinations now in progress at the Conservatoire de Musique the juries have thus far rendered decisions on the work of the following classes.

Counterpoint and Fugue—First prizes, Mlle. Nadia Boulanger (pupil of M. Fauré), Paul Fanchet and M. Philip (both pupils of M. Lenepveu). There were no second prizes awarded for these branches of study.

First accessory, M. Motte-Lacroix (pupil of M. Lenepveu); second accessory, M. Pollet (pupil of M. Fauré).

The jury was composed of M. Theo. Dubois, president; MM. Maréchal, Guilmant, Xavier Leroux, Vêronge de la Nux, Hillemacher, Pugno, Dallier, Letorey, and Fernand Bourgeat, secretary.

Piano (preparatory)—First medals (gentlemen), MM. Crasson (Paul) and Bournonville (pupils of M. Falkenberg). Second medals, MM. Lebaillif and Marquet (pupils of M. Falkenberg). First medals (ladies), Mlle.

Caffaret, Isnard and Madame Gonzy (pupils of Madame Chéné), and Mlle. Vargues (pupil of Madame Tarpet). Second medals, Mlle. Landsmann and Hecking (pupils of Madame Tarpet), and Mlle. Hélène Weiss (pupil of Madame Chéné). Third medals, Mlle. Deroche, Royé and Borgez-Cazalon (pupils of Madame Tarpet).

The jury for piano consisted of M. Theo. Dubois, president; MM. Delaborde, Duvernoy, Diémer, Philipp, Laurens, Lemaire, Pierret, Chadaigne and F. Bourgeat, secretary.

Piano Accompaniment—First prize (male), Eugène Wagner. No second prizes. First accessory, M. Flament. Second accessory, M. Albert Wolff. First prize (female), Mlle. Nadia Boulanger. The jury contained President Th. Dubois, MM. Lavignac, Pugno, Mangin, Hillemacher, Francis Thomé, Deslandres Piffaretti, Cuignache, and Secretary F. Bourgeat.

Organ—First prizes, Mlle. Nadia Boulanger and M. Bonnel. Second prizes, M. Vêrine and M. Mignan. First accessory, M. Bonnet; second accessory, M. Joseph Boulnois. The organ jury consisted of M. Th. Dubois, president; MM. Pierné, Pugno, Marty, Gigout, Chapuis, Dallier, Tournemire, Galeotti and F. Bourgeat, secretary.

Mlle. Nadia Boulanger, the successful winner of three first prizes, counterpoint and fugue, piano accompaniment and organ playing, is a daughter of the late well known Prof. Ernest Boulanger. She was admitted to the higher theory class of M. Gabriel Fauré only last January, being thus crowned a laureate of the Conservatoire within six months.

At the unveiling of the statue of Georges Saad some days ago in the Luxembourg Gardens on the occasion of the hundredth anniversary of the great writer's birth, M. Henry Marcel, Director des Beaux Arts, represented M. Chanmié, the Minister of Public Instruction, and speaking for the Government remarked how well merited was the homage now paid to Georges Saad, and then briefly retraced the literary career of the poet, her generous impulses and her participation in the movement of 1848. Two fine speeches were then made by M. Jules Claretie and M. Marcel Prévost.

Among those present at the ceremony were the two granddaughters of Georges Sand, Mme. Aurora Lauth-Sand and Mme. Gabrielle Sand, M. Lauth and Dr. Fabre, Georges Sand's medical attendant; Madame Séverine, Madame Decori, besides many artistic and literary notabilities.

The statue, which is due to the chisel of M. Sicard, is very simple in character, and is situated on a lawn near the Boulevard Saint Michel, about opposite the Rue Soufflot.

Two days ago at Versailles, in the Saint Louis Cemetery, was unveiled the monument on the tomb of Augusta Holmès. M. Camille Saint-Saëns presided, and several of the members of the committee were present. Miss Maud Gonne made an address eulogizing the defunct composer. The monument, which was exhibited at this year's Salon, is the work of M. Auguste Maillard. It represents a Muse holding a lyre and supporting a medallion portrait of Augusta Holmès.

At the forthcoming performance in the open air theatre at Orange, on July 30, an antique drama, "Hippolyte Couronné," by Jules Bois, after Euripides, will be produced. The play is now being rehearsed at the Trocadéro, with Albert Lambert, fils, as Hippolyte; Madame Segond-Weber, Phèdre, and Mlle. Roch, Phèdre's nurse, all three of the Comédie Française. In keeping with the Euripidean tradition, M. Bois has made of Phèdre's nurse a kind of sorceress, which enables the dramatist, the author of "Satanisme et Magie," to stamp this work with something of his own personality.

At Epinal there is to be an international singing competition next month, and a choral society in Alsace, the Harmonie, was anxious to take part and on the occasion to display the tricolor banner which was presented to it as far back as the year 1850. The society won a first prize at a recent competition at Geneva, and wished to make a brave show at Epinal, but the difficulty was how to proceed thither in a body with its flag. As no opportunity of displaying civility to France is being missed just now by the German Emperor, the society boldly addressed itself for the desired permission to the Kaiser, who has been graciously pleased to grant it. This good nature on the part of His Majesty is said to have created an excellent impression among the population, which is delighted at this concession, particularly as regards the unfurling of the tricolor banner.

Opera performances for this week are: Monday, "Salammbô"; Wednesday, "Le Trouvère"; Thursday (free performance at 1 o'clock), "Le Fils de l'Etoile" and "La Marseillaise"; Friday, "Faust." At the Jardin d'Acclimatation Sunday afternoon, "La Juive"; next opera, "Giroflé-Girofla," at popular prices of 2 and 2.50 francs.

Mlle. Marguerite Martini, the indefatigable teacher of singing and dramatic action, will shortly leave for the mountainous woods of Esterel, to be gone until the first week of September, when she returns to resume her busy professional life in Paris.

Among the many musical Americans now or recently in Paris may be mentioned Bruno S. Huhn, the well known pianist and "coach" of New York; Charles A. White, with a party of pupils and musician friends from Boston; Victor Harris, of New York; Miss Geraldine Farrar, of the Berlin Opera; Miss Florence Mosher, pianist, of New York; William C. Carl, the well known New York organist; Reginald De Koven, the composer and musical director, from Washington, D. C.; Joseph Pizzarello, of New York.

The "Quatorze Juillet," the French national fête, is being celebrated today much like any other great holiday.

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here, and differs little from Carnival or Mi-Carême—except in terrific heat of the weather. To the stranger, Paris must indeed be a "sight," with excursionists invading the leading thoroughfares, café terraces in possession of the lame, the halt and the blind—who on this day are allowed to beg, borrow or steal with impunity—barrel organs and other instruments of torture on every hand, and cabmen and various tradesmen doubling their usual prices. Street dancing seems now to be the only "typical" celebration of this national fête, which began early last night in many of the streets.

DELMA-HEIDE.

Paris Notes.

(Delayed in mails.)

PARIS, July 7, 1904.

The "Glorious Fourth" in Paris was celebrated with great enthusiasm. During the day all the American Government offices and business houses were closed, and everywhere the Stars and Stripes were seen waving. In the evening the American Chamber of Commerce gave a banquet in honor of Independence Day at the Hotel du Palais d'Orsay at which were assembled some 250 or more guests.

The hearty cordiality prevailing at this gathering made it one of the pleasantest reunions of the American colony imaginable.

Besides a fine menu there was the discourse of good music by the Eighty-ninth Regiment Band, and speeches and appropriate toasts by Henry Cachard, president of the Chamber of Commerce; J. K. Gowdy, American Consul General at Paris; Jusserand, French Ambassador at Washington; Trouillot, Minister of Commerce; Bunan-Varilla, former Envoy of the Panama Republic; Colonel Dodge, W. Seligman and others. Toasts were drunk to President Roosevelt and to President Loubet of the French Republic amid hearty cheers and applause.

Recently the Milan music publisher, Sonzogno, and Giordano, the composer of "André Chenier" and "Fedora," were in Paris together. The result of that visit is a contract by which the composer is to write two new works, the first of which is to be ready in two years' time. It will be an adaptation from the play "Madame Cotillon," which has achieved success here. Henri Cain will prepare the book. He has written the librettos for some of Massenet's operas and also for Gabriel Dupont's "La Cabrera."

Three new songs by Petrus Martin—"Vieux Cabaret," "Sonnet Galant" and "Sonnet d'Amour"—have just been heard at a Journal concert, where they were well received.

Mme. Ed. Colonne on Thursday evening last gave a successful "audition" with her pupils at the Salle Pleyel, at which she had the assistance of several excellent instrumentalists.

The program was a classical one, including selections from Bach, Lulli, Handel, Lotti, Rameau, Sacchini, Gluck, Mozart, Haydn, Beethoven and Schubert.

M. de Trabadelo, the distinguished Paris professor of singing, will soon leave for San Sebastian, where he

usually spends the summer months in fashionable society and teaching.

Frank King Clark, the successful American basso and singing teacher, has been adding to his list of pupils, and will be kept busy in Paris teaching the entire summer.

DELMA-HEIDE.

BUFFALO.

BUFFALO, July 15, 1904.

MIDSUMMER days are upon us. Happy is he who can seek the sea or the mountains to escape the heat; thrice happy he who dwells in Buffalo, the cooling breezes from Lake Erie making this an ideal city for the heated term. After one has exhausted the sights, tired of veranda parties and automobile rides, the question arises: How can we spend an evening both pleasantly and profitably? Louis W. Gay and Maxon W. Tift decided that "the strangers within our gates" should have a treat and so engaged Creator, the conductor par excellence, and his band of admirable players, who are filling a two weeks' engagement at Conservatory Hall.

The stage picture was very effective. The Pan-American organ in the background, the picturesque Italians in their becoming uniforms in the foreground, graceful Creator, like the wizard that he is, producing the most perfect tone pictures with artists who play with the utmost unanimity. The numbers most applauded were Mascagni's "Cavalleria Rusticana" and Strauss' "Beautiful Blue Danube." The use of the drums in this waltz was exceedingly effective and the rhythm perfect; the tempo a little quicker than one is accustomed to, however. The "Rigoletto" quartet was splendidly played; the instruments fairly sang. A harp solo, "Le Sylphs" (Strauss), played by C. Sodero, was a revelation of the beauty of that instrument when manipulated by skillful fingers.

Wednesday night Creator's band had a tremendous house, with a fine program to delight musicians. Wagner's "Tannhäuser" march, Nicolai's "Merry Wives of Windsor" overture, Verdi's terzetto from "Attila" (with solos by Signori Pierno, Croce and Giove), "Il Trovatore" (soloists, Signori Croce and Giove), and grand selections from "Faust." A number which evoked enthusiasm and great applause was the Prelude and Sacred Scene from "Parsifal." Friday night will be Wagner night, the one exception being Gounod's "Ave Maria," to be sung by Madame Barilli.

Genial Frank Gerth, of New York, is here looking after the financial interests of Creator and his band. The great Italian evinced more repose of manner at the Wednesday matinee. Possibly temperament and not temperament was the controlling factor.

VIRGINIA KEENE.

The Tonkunst Singing Society, of Utrecht, will celebrate the seventy-fifth anniversary of its existence by giving a three days' music festival next month.

A Lortzing monument was unveiled last month in Detmold. On the same day Lortzing's "Czar and Carpenter" was given at the Detmold Opera.

BOSTON.

BOSTON, July 23, 1904.

ARTHUR HUBBARD closed his studio on June 20, and is spending the summer in his lake home at Munsonville, N. H. Paul Savage and Mme. Ruby Cutter Savage are to pass the month of August with Mr. and Mrs. Hubbard. Miss Margaret Roche will be with them for a short time before going to The Weirs in August for three concerts. Mr. and Mrs. John Q. Wood (Enrichetta Godard) will probably spend a week with the Hubbards the last of the summer. Ina Few, a pupil of Mr. Hubbard, has just returned from a winter in Paris, where she studied French songs and repertory with Chevalier. Miss Few was very successful in concert and church work before going abroad, and was the vocal teacher at Mount Allison College, Sackville, N. B., for two years, where she was very highly thought of, both as teacher and soloist. Another pupil of Mr. Hubbard's is to fill that position the coming year, Miss Stella Bent, who has studied for some time with Mr. Hubbard, and is well equipped for the work.

At the Salle Erard, London, England, Edmund and Heinrich Schuecker and Mlle. Tremelli gave a harp and vocal recital on Friday, July 8. Accompanist, S. Liddle.

Caroline Gardner Clarke has declined the presidency of the Chromatic Club, which was unanimously tendered her at its last meeting. Dr. and Mrs. Bartlett will remain at their summer place in Waterloo, N. H., until November 1.

The forty-seventh annual festival of the Worcester County Musical Association will be held in Mechanics' Hall, Worcester, on September 28-30. There will be five concerts. The conductors will be Wallace Goodrich and Franz Kneisel.

The solo singers in Saint-Saëns' "Samson and Delilah" will be Mrs. Louise Homer and Edward P. Johnson, Frederic Martin and Emilio de Gogorza; in Elgar's "Dream of Gerontius," Mrs. Ruth Thayer Burnham, Ellison van Hoose and Francis Archambault.

Mrs. Mary Hissem de Moss will sing two arias, and Miss Marie Nichols, of Boston, violinist, will play at an afternoon concert.

Miss Priscilla White, who has been in Connecticut during July, will on August 1 go to Sioux City, Ia., for the remainder of her vacation, returning to Boston in time for the opening of Lasell Seminary, where she has charge of the vocal department.

Carl Sobeski is visiting friends at Newport, R. I. On August 6 he leaves for Canada on a fishing trip.

The Zumpe memorial will not be erected in Taubenheim, as recently announced, but in Oppach, the birthplace of the gifted Munich conductor.

Professor Prüfer, of Leipzig, recently delivered a lecture before the Halle Wagner Society entitled "Wagner—Past and Present."

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MAUD POWELL.

MAUD POWELL, whose career, both at home and abroad, Americans follow with such proud interest, will be heard again in this country next season. In fact nearly a score of engagements have already been booked, and her manager has found it feasible to extend her tour till June, 1905. This will be welcome news to hosts of music lovers, who had feared that Miss Powell's popularity abroad might tempt her to take up her residence on the other side of the big pond.

In London Miss Powell is known to the audiences of the Philharmonic Society, the Queen's Hall Orchestra, Saturday Pops, Erard, Broadwood and other concerts. She is exceedingly popular in the English "provinces," in Scotland, Ireland and Wales, and she is regularly engaged for the Liverpool Philharmonic, the Scottish orchestral concerts in Glasgow, Edinburgh, Dundee, &c., the "Fox-on concerts" in Sheffield, the "chamber concerts" in Nottingham and other established series too numerous to mention. Miss Powell's debut in England was made with the Hallé Orchestra (Dr. Richter conductor), when she created a genuine sensation with the Tchaikowsky concerto. She has also played the Beethoven concerto with Richter, proving herself capable of unusual versatility of style. While in England Miss Powell was "commanded" to play before King Edward, who manifested considerably more than the ordinary perfunctory court enthusiasm, applauding vigorously and calling many bravas. As a souvenir of the occasion Miss Powell was presented later with a beautifully modeled diamond pin in the form of a violin.

Although Miss Powell's home for six years has been in London, she has made numerous tours on the Continent, having played in the music centres of Denmark, Holland, Belgium, France, Germany, Austria, Hungary, Poland and Russia. In St. Petersburg she had the honor of an appearance before the Czar. Miss Powell speaks enthusiastically of her pleasure in playing for Russian, Polish and Hungarian audiences. She found herself playing with an unconscious abandon and a nervous tenseness of feeling that came as a revelation of a latent side of her talent. Through Miss Powell's veins flows a strain of Hungarian blood on her mother's side, and it seemed to her that all the gypsy elements of her talent were suddenly and strangely divulged through some psychological influence of her environment.

Miss Powell's art has grown and developed in many ways during the past few years. It is more polished, more individual, and she has gained in self poise, in technical control and in power of expression, until now she stands among the great violinists of the day. She has had the privilege of knowing personally many prominent composers who have put their seal of approval on her interpretation of their violin works. The Saint-Saëns B minor concerto, which she played during this past season with so much brilliancy and effect, she played with the composer in London two years ago, when he complimented her in extravagant terms. Sinding, a charming, shy little man, she counts among her friends, also Dr. Max Bruch, who, when he heard her play his concerto in D minor, enthusiastically exclaimed that she had played it as well as Sarasate (for whom it was written), and with infinitely more Leidenschaft (passion). The late lamented Dr. Dvorák was good enough to coach Miss Powell when she produced his concerto at a New York Philharmonic concert under the direction of Anton Seidl, and shy, reticent

man though he was, he found his way to the artist's room after the concert to thank her for her beautiful rendition of his work.

Our American violinist has ever been ready to further the cause of native music, and has included in her repertory compositions by Henry Holden Huss, Arthur Foote, Arthur Bird, Mrs. H. H. A. Beach, and others. She is using at present a most interesting group of Indian melodies, harmonized by Arthur Farwell. These she plays con amore, conveying with marvelous effect the weird melancholy of the songs and the wild rhythm of the dance movements. Miss Powell owns a beautiful Joseph del Jesu violin, called the "Mayseder Joseph" (what violinist has not the Mayseder exercise books on his library shelves?), which Mayseder was known to have played for years. Before this treasure came into Miss Powell's possession it had been for fifteen years in the Crawford collection in Edinburgh. Mr. Crawford has now parted with all his instruments except the "Messie" Strad. This latter he cannot be tempted to sell, although he has agreed, should he ever decide to let it go out of his possession, to give Miss Powell the first refusal. A few selections from the Continental criticisms of Miss Maud Powell follow:

• • • Her playing was really the most pleasurable feature of the program. The purity of her tone, her perfect stopping and her startling technic give her a place in the ranks of the world's greatest artists.—Paris Figaro.

• • • An artist of extraordinary talent.—Paris Echo.

A notable feature was the incomparable playing of Miss Maud Powell, who mastered with delightful ease the difficulties of the concerto.—Le Gaulois, Paris.

• • • Miss Powell played in a truly divine manner, her violin seeming indeed enchanted.—Paris L'Eclair.

• • • A wonderful violinist, with a surprisingly accurate technic and a warm and noble tone.—Berlin Morgen Post.

• • • An artist of the higher rank, manifesting masterful control of her instrument, while rendering in faultless manner one of the most technically difficult selections of all violin literature. She combines a brilliant technic with a tone of rare purity and a phrasing of uncommon subtlety. Her success was tremendous and richly deserved.—Journal de Liège.

• • • A wonderful artist, with dash, charm and stupendous technic.—Brussels La Reforme.

• • • Miss Powell is an artist to her finger tips and a remarkable executant. She roused to enthusiasm an audience upon whom she made an enduring impression. • • •—Daily Telegraph, London.

• • • played with fine breadth of style and thrilling tone, arousing the greatest enthusiasm. • • •—Daily Graphic, London.

• • • a violinist of remarkable gifts. Her tone is pure and sweet; she has wide sympathies and a cultured style. In Paganini's "Caprice" her dexterity, playful fancy and neat execution of enormous difficulties merited the greatest enthusiasm.—Times, London.

• • • extraordinary command over the resources of her instrument. • • • Ranks with the finest executants now among us.—Westminster Gazette, London.

• • • consummate skill. The artist simply reveled in ever varying intricacies and brought out the full beauty of the music with grand effect.—Standard, London.

• • • consummate finish and brilliancy.—Queen, London.

Lady Hallé's successor. • • • A delight to the large audience.—Daily News, London.

The playing of Miss Maud Powell was a most enjoyable feature. She is no stranger to Liège, having appeared frequently at the Spa

concerts, where her great talent and winning personality have delighted her audiences. Her work yesterday but served to establish her position as one of the world's greatest violinists the more firmly.—La Mensa, Liège.

JOY IN SCRANTON.

SCRANTON, July 21, 1904.

THE Scranton Oratorio Society has returned from St. Louis with the decision of the adjudicators of the World's Fair choral contest, giving them the first prize of \$5,000 for excellence in vocal work. After the Scrantonians had sung, on Friday afternoon, it was conceded by members of the choirs which had already offered their program that "the miners" were clearly in the lead, and so general was the impression, that their "money was not good" wherever they went. When they produced "Elijah" on Saturday evening, the venerable father of Gwilym Miles, who was present to hear his son in the title role, said that the conducting, on both occasions, left nothing to be desired, and that the response of the choir was remarkable to the last degree. On Tuesday William Ap Madock, one of the adjudicators, said: "Scranton is now on a pedestal; she has put up a standard to be worked up to." After the announcement of President Francis of the prize winners, members were stopped on the street, in the corridors of the hotel and anywhere by strangers who saw their badges and congratulated them. The society feels complimented that since Festival Hall was opened the two occasions of their appearance are the only musical events at which the building was filled with people, and at "Elijah" it was packed with the mercury at 98°.

A movement is now on foot to put the society on a permanent basis and provide a suitable building for annual festivals of the best choral music. The town was a winner at Chicago of \$5,000 and at Brooklyn in 1902 of \$1,000.

Commenting on the reception which the singers received when they returned to Scranton, the Republic, of that city, says:

Welcomed home by the din of a hundred whistles and lusty cheers from 15,000 throats, 150 members of the Scranton Oratorio Society steamed into the Lackawanna station in their special Wash train at 9 o'clock last evening to receive the greatest ovation ever tendered by the Scranton public.

The throng which announced the arrival of the train by a mighty shout was doubled at the grand reception when the victorious choir reached the court house square. Thirty thousand people, it is believed, participated in the ovation from the arrival of the train to the disbanding at 10 o'clock. Never was public enthusiasm aroused to such a high pitch. It surpassed in numbers the reception tendered to the winning Scranton Choral Union in 1893, the return of the Thirteenth Regiment from the Spanish-American war and similar events by thousands.

In every phase of the ovation the committee met with success beyond their fondest dreams. No one realized for a moment the public interest in welcoming the songsters. Every detail of the ceremony had been carefully planned and was performed without embarrassment, though the crowd taxed the ability of the reception committee and capacity of the police force.

The Vienna Concert Society announces its usual double cycles of orchestral concerts for next season. Ferdinand Löwe, the conductor, will make up his programs from works by Bach, Haydn, Mozart, Beethoven, Mendelssohn, Schubert, Schumann, Berlioz, Liszt, Brahms, Bruckner, Rubinstein, Dvorák and Tchaikowsky. Of living composers there will be represented Beethoven, Goldmark, Von Hausegger, Mahler, Pfitzner, Schillings and, of course, Richard Strauss.

Prof. Berthold Knetsch, the director of the Stettin Conservatory, not long ago delivered a series of talks on "How to Listen to Music."

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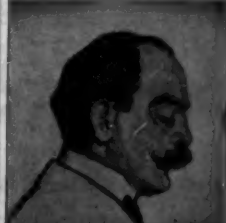
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WASHINGTON.

WASHINGTON, D. C., July 23, 1904.



R. SOLBERG, who has charge of the copyright department of the Congressional Library in Washington, is much exercised over the condition of copyright inefficiency. He shows clearly that so called protection does not protect; that intention of the law is sidetracked by statutory regulations; that difference of laws in different places and uncertainty as to regulations make it impossible for those needing them to profit by the laws, and that the undecisive and unintelligible condition of phraseology surrounding copyright work makes it possible for all sorts of advantage to be taken by the selfish, not to say the unscrupulous. He recommends earnestly one large solid statute of direct phraseology, and with methods making it possible for foreign nations to comply with conditions. The tendency of today is toward extension of copyright protection by reciprocal arrangements and by the abolishment of formality. The United States, as foremost in organization in all lines, should be leader in making the protection of mental labor more secure. It seems eminently unjust that when the creator of a song copyrights his production in the key of G, another man, who could not create a bar of composition, may walk into the copyright office next day and protect his use of the same song in the key of F without a word of protest or prevention. There is much of interest in connection with copyright work in music that is vital to authors. Mr. Solberg, who is a Norwegian, has just left for Europe on a visit to his home. The department is in the hands of Mr. Cady.

The subject discussed at the last meeting of the Music Lovers was "Enunciation in Singing." There was an exciting time. The electric current was turned on by a call for expression as to the universality of bad enunciation in singing, and the entire company rose to its feet as one. As it was composed of teachers, of students, artists and audience folk the commotion stirred by this confession may be imagined. Then followed illustrations and experiences of a long suffering public who had been suppressed in complaint by the assurance that they were not "educated up" to the point of comprehension without comprehending.

One man said that he had been taught that it was not classic or high toned or in good form to sing intelligently. A lady related that she had for eleven times heard the song "My Mother Bids Me Bind My Hair" without being able to find out what was the matter with the mother, the daughter, the hair; why it was not bound, why it had to be and what the mother had to say about it anyway. One whose business was the observation of studios said that only twice in five years had she seen any attention shown to this department of vocal work, and then it was so desultory as to be futile. One teacher said it spoiled nice tones to enunciate! It was shown by illustration that most of the singing was mere vocalizing, and the president, Mr. Gareissen, read a poem taken from THE MUSICAL COURIER showing the subject up in its most ludicrous light.

The chief cause of bad enunciation was said to be a still condition of the lips, especially the upper lip, which gave forth a palatable sound. That enunciation premised pronunciation was shown, and attention to Webster by singers

was counseled. Abandoning phonic analysis in the schools by which lip service was compulsory was deplored. That the French enunciate clearly because compelled so to use the lips to express was illustrated. M, b and n before vowels were said to be the best letters to bring the language to the lips. Silent reading with the lips was counseled, also an observance of speakers generally in regard to lip movement. Yvette Guilbert, Gilberte the opera singer, Bernhardt, Schumann-Heink, Gareissen, Claybaugh, Gaylord, Mrs. McDuffie and Miss Vietch were cited as examples of good enunciation. In accordance with the spirit of the society the names of those who did not enunciate well were suppressed. Messrs. Holt, Hickman, Claybaugh, More, Tolman, Mrs. Oldberg and Mrs. McDuffie, the Misses Chambers, Minke and Babcock took part in the discussion.

In August Mr. Wrightson goes through the country from New Orleans to Toronto, closing contracts for the Washington Symphony Orchestra.

The Washington College Inn is to be conducted on the principles of the Conservatory Pension, which existed in France in connection with the free music school in Paris, to secure to parents living in the country a proper care of their children while in the city for study. Mrs. Silverthorne will have charge of this department.

Fraulein Maria von Unschuld has contracted for the building to be used as the Washington University of Music.

Mrs. Routt-Johnson, of 18 Iowa circle, whose piano school there has attracted attention in Washington, has rearranged the house so as to include a limited number of boarders during the coming season. Her sister will have charge of this department, and will chaperone the young people. A large number have already contracted.

Edw. Heimendahl, of Baltimore, whose studio is 1401 H street, Washington, two days in the week, is anticipating a busy time next season. His list is now quite full, in violin and singing work. Mr. Heimendahl is a valuable composer. He is eminently fitted to take charge of music students. He is director of the Musical Art Society in Washington.

Miss Sadie Gompers writes enthusiastically from New York. This singer has definitely decided to enter the professional career. If there is anything in promise much may be expected from her future. She has voice, personality, energy and intelligence, is fascinating, agreeable and has temperament. She would make a brilliant figure in some of the light operas to commence with.

Joseph Finckel is still at Old Sweet Springs, West Virginia. He also is to enlarge his sphere of action next season. He is pupil of Ysaye. His wife has an immense piano following.

Mrs. McDuffie is to add choral work to her teaching at the Cairo this winter. A number of society ladies have put themselves under her charge for regular rehearsal, beginning early in the season. This lady has remarkable

qualities as teacher, a most charming personality, knows her business and loves it as few do.

The Gunston Seminary is booking from far and near for the fall term. The school is situated at Thomas circle, corner of Massachusetts avenue, one of the most desirable locations in Washington. Mrs. Mason is head of the school.

A splendid portrait of Wagner is attracting attention in the window of John F. Ellis.

Mrs. Franz Rummel is in Bonn on her way to Coblenz, thence to Berlin, where her son Walter enters upon serious piano study.

To the residents of Franklin Park, Washington, including the teachers of the Franklin School, THE MUSICAL COURIER would call attention to the news depot, 1213 New York avenue, as a place where THE MUSICAL COURIER may always be found. Mrs. James' depot at 1738 Fourteenth street is another place where the paper may be found.

FANNIE EDGAR THOMAS.

Blapham to Give Cycles of Song Cycles.

DAVID BISPHAM has again refused all offers for operatic engagements for this year that he may devote the coming season wholly to oratorio, concert and recital under the direction of London G. Charlton. It is several years since Mr. Bispham has visited the Pacific Coast except with the opera company, and he will give twelve or fifteen recitals in California, Oregon and the State of Washington in February and March, 1905. He is already booked, too, with the Philadelphia, Pittsburg and Washington orchestras. Besides the fine recital programs for which he is famed in this country as well as abroad, Mr. Bispham has arranged for this coming tour a cycle of four song cycles by Beethoven, Schumann, Schubert and Brahms, each of which will occupy an evening, and for which dates are already booked in New York, Boston, Brooklyn, Philadelphia, Washington, Chicago and San Francisco. Mr. Bispham's tour, which will commence in October and include every important city in the country, will extend to May, 1905.

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OCEAN GROVE, N. J., July 25, 1904.

SCHUMANN-HEINK sang here last Saturday night to an audience of 9,000 people. The enthusiasm aroused by her singing cannot be described. Such scenes are rarely witnessed in concert work. Her popularity was demonstrated even before she sang, for her appearance was greeted with a storm of applause that lasted fully three minutes. But after her songs the storm broke into a perfect hurricane, and when 9,000 people make up their minds to make all the noise they can with hands and voices one may imagine the result!

There was a question in the minds of many whether Schumann-Heink would "draw" at Ocean Grove, the Mecca of oratorio, but Tali Esen Morgan, the musical director and manager of the festivals, had no doubt about it, and his judgment in engaging this great artist was fully sustained by this concert, the receipts of the sale running over \$5,000.

Schumann-Heink said it was the finest reception she ever received, and that the Auditorium was not equaled in the world for acoustic and general musical properties. She complimented and praised the orchestra to all she met. She thought it was perfectly wonderful that these players, to the number of sixty, over half of them ladies, could be gathered from all parts of the United States and do such perfect work in so short a time. Certainly she was most beautifully accompanied in her numbers with the orchestra, and all the artists who sing or attend the concerts are equally pleased with its work.

Madame Schumann-Heink and her party arrived here during the afternoon and were met at the station by the private carriage of A. H. De Haven, of New York, and rapidly driven to the Arlington Hotel, at Ocean Grove, where a handsome suite of six rooms awaited them. The hotel is within sight of the Auditorium and the gifted artist watched with interest the unending procession of people going to the concert.

The concert began at 8:15 with an overture by the orchestra, which was most admirably rendered. The precision, the attacks, the intonation and the general effect would have done credit to any of the larger symphony orchestras of the nation. The program as given was as follows:

Overture.....Ambrose Thomas
The orchestra.

Recitative and aria, But the Lord Is Mindful of His Own,
from Mendelssohn's St. Paul.

Madame Schumann-Heink and orchestra.

Violin solo, Reverie.....Vieuxtemps

Dezso Nemes.

Recitative, Behold, I Tell You a Mystery.....Handel

Aria, The Trumpet Shall Sound.....Handel

Julian Walker.

Songs—

Die Junge Nonne (The Young Nun).....Schubert

Du bist die Ruh.....Schubert

Rastlose Liebe.....Schubert

Madame Schumann-Heink.

Part song, Bridal Chorus (Rose Maiden).....Cowen

The chorus and orchestra.

Violin solo, Paraphrase on American Airs.....Vieuxtemps

Dezso Nemes.

Song, Lungi dai caro bene.....Secchi

Julian Walker.

Songs—

Schwanenlied.....Ludwig Hartmann

Heimweh.....Hugo Wolf

Widmung.....Robert Schumann

Madame Schumann-Heink.

Finale, Hallelujah Chorus.....Handel

Chorus and orchestra.

During the singing of Madame Schumann-Heink's first number a solemn silence pervaded the entire house. Every word was plainly heard and the muted strings in the orchestra, most beautifully sustaining every note, added to the spell, and when the last phrase, "For the Lord is near us," was sung almost in a whisper, it seemed as if the great audience had ceased to breathe. A long pause on the last note, a moment of silence, and then a wave of applause, growing louder and louder until it sounded like the rush of a mighty wind, and Schumann-Heink had added another triumph to her long and successful career. She was recalled again and again. Still the applause was kept up until she was compelled to sing an encore number.

In the two groups of songs she was accompanied on the piano by Grace Rollins. Here again she displayed her wonderful vocal powers and her complete control over her audience. She was compelled to sing an extra song after each group.

Julian Walker was never in better voice. In the first number, "The Trumpet Shall Sound," with the orchestra, and Adam Seiferth, the trumpeter of the Metropolitan Opera House Orchestra, playing the trumpet part, he displayed great power, and in the second number, accompanied on the piano by Alice Walter Bates, the full richness

of his voice could be appreciated. He carried his audience with him every time.

Dezso Nemes, the Hungarian violinist, came in for a good share of the applause, his two numbers being remarkably well done.

The Ocean Grove Festival Chorus is a most wonderful body of singers. The personnel of the chorus is constantly changing. People come and join the chorus Monday morning and on Saturday night sing one of the big oratorios. Its work in the concert Saturday night was admirable, the "Bridal Chorus" bringing out the delicate pianissimo passages and then again the vigorous fortissimo finale.

The concert was a great artistic and financial success and opens a new era for music at Ocean Grove. Schumann-Heink closed a contract with Mr. Morgan to sing the "Elijah" at Ocean Grove next summer. He contemplates a festival of ten days, when the greatest artists of the world will be heard.

THE "ELIJAH" TONIGHT.

Wednesday night Mendelssohn's "Elijah" will be given under the direction of Mr. Morgan by the New York Festival Chorus and the Ocean Grove Festival Chorus, numbering 700 voices. A special excursion train will be run by the Jersey Central, leaving Liberty street at 1:15 and returning after the performance. Round trip fare will be only \$1. Good reserved seats to the concert can be secured for 35 cents to 75 cents. The soloists will be Anita Rio, Lillia Snelling, Dan T. Beddoe and Gwilym Miles, with Victor Sorlin as the solo 'cellist. The orchestra will number eighty.

Next Saturday evening Gaul's "Holy City" will be given, the soloists being Viola Waterhouse, Mary Byrne-Ivy, Edw. Walker and Frederic L. Percippe.

On August 3 Cowen's "Rose Maiden" will be the attraction, the soloists being Beatrice Fine, Harriet Foster, Frederic Charles Freemantel and Percy Hemus.

On August 6 the "Creation" will be given by the Philadelphia Festival Chorus, the New York Festival Chorus and the Ocean Grove Chorus, making 800 or 900 voices. The soloists will be Ruby Cutter Savage, Reed Miller and Henri G. Scott. There will be special excursion trains from Philadelphia and New York.

Lelgh Lynch Dead.

L EIGH LYNCH, an old time manager of brass bands and orchestras, died suddenly last Wednesday at Parkersburg, W. Va., aged fifty-eight years. He was born in Blairsville, Pa., and moved to New York when a young man. He was one of the first managers that Patrick Gilmore had, and later was associated with many musical enterprises in this country and abroad. Mr. Lynch was a close friend of Eugene Field, and with him made a tour around the world. He took the All American Baseball team to Europe and Australia and made a fortune. Afterward for thirteen years he was the treasurer of the Union Square Theatre. When a boy he was a telegraph operator in the employ of Andrew Carnegie. Mrs. Lynch (née Annie Berger) enjoys a high reputation as a cornet player.

The Bennett Summer School.

S. C. BENNETT is very busy with his classes at S. Asbury Park, and has enrolled several prominent singers and teachers who are taking advantage of the opportunity offered.

An interesting feature of the work is shown in the weekly recitals given by his pupils and visiting singers who assist.

The school will continue until September 10, when Mr. Bennett will reopen his studio in Carnegie Hall.

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SAN FRANCISCO, July 5, 1904.

THE season is almost at an end, if not practically so. Very few events of any importance are taking place, and nearly all the studios are closed. A few last pupils' recitals mark the end of the term among teachers, but already nearly everyone has left town. A recital by the pupils of Henry Randall was given within the month, being crowded out previously by other matters of importance. The pupils who took part were the Misses Lillian Hodghead and Doris Radke, Master Albert Horner and Leslie Cuppels. The program follows:

Polonaise, A major.....Chopin
Valse Caprice, E flat.....Rubinstein
Master Albert Horner.
Valse, Spring Voices.....Krogman
Joyfulness, op. 166, No. 3.....Giese
Miss Doris Radke (seven years).
Berceuse from Jocelyn.....Godard
Barcarolle, op. 37, No. 6.....Tchaikowsky
Master Leslie Cuppels.
Polonaise, C minor, op. 26, No. 1.....Chopin
Berceuse, op. 37.....Chopin
Rustling of Spring, op. 32, No. 3.....Sinding
The Fountain Idyll, op. 34.....Lysberg
Hark, Hark, the Lark!.....Liszt-Schubert
Rhapsodie Hongroise No. 10.....Liszt
Miss Lillian Hodghead.

The pupils of Miss Mamie Barrett gave a recital at Sacramento in the Congregational Church on the 24th of last month, with a program of twenty-eight numbers.

Mrs. Frances Moeller also gave a recital of her vocal pupils, as did Mrs. B. F. Howard during the same week.

Louis H. Eaton, organist and director of Trinity Episcopal Church choir, will spend his vacation fishing, the season being at an end and the organ recitals discontinued until fall.

Miss Ida Hjerleid Shelley has gone to San José for her vacation, and will remain during July and August, preparing for the coming season's duties.

At Stockton the pupils of Miss Ida Hjerleid Shelley presented in concert at Miller Memorial Hall, on the 20th, a program of most enjoyable numbers and in many instances exceeding merit. The Stockton papers spoke very highly of the ability shown by the pupils and the evidence of

their superior training. Miss Shelley is a Barth pupil herself and devoted to her art.

Mme. Nina David is now traveling with her husband through the States, recruiting her strength and health for her coming tour, which opens in October. Madame David promises in her repertory a number of entirely new songs, one or two of which have been written for Madame David's voice, with a view to displaying her wonderful range.

MRS. A. WEDMORE JONES.

SIMON BUCHHALTER'S STUDIO.

SIMON BUCHHALTER, who recently arrived here from abroad, has established himself in a studio at 15 East Fifty-ninth street. He is now conveniently located for pupils from all parts of the city. As was stated in



SIMON BUCHHALTER.

THE MUSICAL COURIER Wednesday of last week, Mr. Buchhalter completed his studies in Vienna and great interest has been aroused in his coming début in this country. This gifted young artist is destined to become one of America's most distinguished pianists and his talents as a composer also promise to place him in the foremost ranks. Above all, he has been heralded in Europe as an excellent Beethoven and classical virtuoso. Mr. Buchhalter will take a limited number of pupils and he will begin his teaching September 1.

Mancinelli's opera "Paolo and Francesca" is booked for a September production at the Milan Scala.

Obituary.

Barthold Meyer.

BARTHOLD MEYER, a musician and linguist, prominent in Baltimore, died Tuesday, July 19, at Salisbury, Md., where he spent several days each week teaching a class of vocal pupils. His pupils in Baltimore included sons and daughters of the best families. Since 1897 Mr. Meyer conducted a school of music at Charles street and Lafayette avenue. Before going to Baltimore Mr. Meyer taught in New York and in Staunton, Va. Mr. Meyer was educated in New York and Leipsic, Saxony. Besides German and English Mr. Meyer spoke French, Italian and Spanish fluently. Mr. Meyer, who was born in Prussia, came to the United States in his boyhood. He was sixty-seven years old and is survived by a widow—daughter of the late Jacob Pecare, formerly a member of the New York Stock Exchange—two sons, Richard B. and Ralph P., and one daughter, Miss Bertha Meyer. Mr. Meyer's school in Baltimore will be conducted by his son Richard, a pupil of his father, and Richard Burmeister, of Dresden, and Thorold Jericho, of Berlin.

The Gloses in the Catskills.

A DOLPH GLOSE and his daughter Augusta are staying at Haines Corners, Twilight Park, in the Catskills. Mr. Glose has assisted Mrs. Helen Rhodes in several "Parsifal" lecture-recitals this summer. For August Mrs. Rhodes and Mr. Glose have engagements at Jamestown, N. Y., and also before the Rockford and Indianapolis Chautauquas. As musical illustrator of Mrs. Rhodes' lectures Mr. Glose has on many occasions divided honors with the "star." October 1 Mrs. Rhodes and Mr. Glose will go on an extended tour to the Pacific Coast and then South and Southwest. Their "Parsifal" lecture is better than ever.

Miss Augusta Glose has been engaged by Robert Grau for nineteen weeks in vaudeville. Her refined and clever musical impersonations are usually a feature of the big performances.

Arthur L. Manchester.

M R. MANCHESTER has relinquished his connection with the firm of Ditson, in Boston. He will in future devote himself to teaching, a large amount of it correspondence teaching. His literary work has increased, and he will do much writing, finishing two books before the holidays. Mr. Manchester was two years president of the M. T. N. A., and enjoys a large acquaintance throughout the United States.

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MUSICAL PIRACY.

Queen's Hall Protest.

(From the London Telegraph.)

THE uprising of the public conscience against the continued immunity of the musical pirate brought an immense gathering to Queen's Hall last night. It was no mere assembly of interested people, but a meeting of all sorts and conditions of men, determined that the just claims of the profession shall receive Parliamentary attention. A representative list of speakers faced the audience, to whom the personal experiences of Sir Edward Elgar and Stephen Adams appealed with special force. The Duke of Argyll occupied the chair, and among those announced to address the meeting—four renounced the privilege owing to pressure of time—were W. A. Mount, M. P., Ian Malcolm, M. P., Sir C. Hubert Parry, Sir A. C. Mackenzie, Hon. Harry Lawson, John Murray, Sir Edward Elgar, Stephen Adams, T. E. Scrutton, K. C., Lionel Monckton, C. W. Bowerman, F. E. Weatherly, Leslie Stuart, Charles Coburn, David Day, Herbert Marshall and William Boosey.

On the platform were also W. J. Galloway, M. P., André Messager, Edward German, Signor F. Paolo Tosti, Dr. W. H. Cummings, Dr. E. H. Turpin, Hamish MacCunn, Signor A. Randegger, Alfred Littleton, T. S. Chappell, Arthur Boosey, Ivan Caryll, Paul A. Rubens, Sidney Jones, Francesco Berger, H. R. Clayton, E. Enoch, Reginald Smith, K. C., Frederick Macmillan, P. J. Rutland, Herbert Thring, Mr. Roushead, Sir Walter Parratt, Sir George Martin, S. Coleridge-Taylor, Mme. Liza Lehmann, Mme. Guy d'Hardelot, Miss Frances Allitsen, Miss Teresa del Riego, Miss E. Carmichael, J. S. Curwen, Spalding Curwen, Frederick Cliffe, Lieut. Charles Godfrey, Franco Leoni, Hermann Löhr, Noel Johnson, Frank Lambert, Arthur Herve, Adrian Ross, Henry Hamilton, Miss Muriel Foster, Frederick Corder, Alderman Strong, Mrs. Woodforde-Finden, Mrs. Ian Malcolm, Miss Louise Dale, Miss Evangeline Florence, Landon Ronald, Miss Ada Crossley, Ben Davies, and Kennerley Rumford.

Letters of regret and sympathy were read from Viscount Knutsford, the Earl of Lytton, the Earl of Lathom, Herbert Gladstone (who expressed the hope that the Government would find time to pass the bill), T. P. O'Connor, M. P.; Stuart Wortley, M. P.; Sir C. Villiers Stanford, Sir A. Conan Doyle, Rudyard Kipling, Douglas Freshfield, Sir L. Alma-Tadema, Professor Herkomer and Philip Agnew.

The Duke of Argyll, in opening the meeting, remarked that, although they were all agreed that law should safeguard invention, yet there was hesitation and difficulty in carrying effective legislation. Abroad they did not find that difficulty. He had heard that the interests of the public should be paramount. So they should. What they contended was that the interest of the public was directly in line with the safeguarding of individual genius. (Cheers.) It was misplaced sympathy to say that they should not interfere with the hawk who sold music in the streets. Surely their sympathy ought to go out to the man who provided the hawk with something to sell. (Hear, hear.) The more they safeguarded the composer the more good music the small retailer would have to

offer in the streets and the shops. (Hear, hear.) It would seem that, although music had been pirated for the past eight or nine years, the thieving had only arisen of late to such a point as to make it necessary for authors and publishers to act. He was told that in three years 3,000,000 of pirated copies had been seized, and that this was not one-tenth of what had been sold. Assuming that each piece was worth 3d., the loss to composers might be estimated at no less than £30,000. It was no wonder that men who were able to endow the world with good music had met together to prevent their complaint being ignored. (Cheers.) Abroad English authors were safeguarded, but the composers of the countries with which we had made conventions found their works pirated here. Might not those countries, therefore, be expected to withdraw their protection? (Hear, hear.) He hoped that even at this late hour a bill might be passed by Parliament. (Cheers.)

W. A. Mount, M. P., the mover of the Musical Copyright Bill, said they had only to walk down the Strand to see in broad daylight the flagrant violation of the rights which Parliament had given to the owners of musical copyright. (Hear, hear.) They were told that there was a remedy by way of civil action, but when they saw those against whom the action would be brought it seemed like shooting at a pheasant with a 4.7 gun. (Hear, hear, and laughter.) The pirates, of course, could well afford to have some of their copies seized when they had only to incur the cost of printing. The bill was not dead yet—(cheers)—but the danger to it had been caused, not by adverse feeling in the House of Commons, but by the persistent obstruction of one or two members. (Cheers.) He regretted to say that they were compatriots of their noble chairman—(laughter)—whose presence, however, was a clear proof that nationality had nothing to do with the matter. (Cheers.)

Ian Malcolm, M. P., described the meeting as designed to promote common honesty among thieves—(cheers)—to protect and promote the output of British brains, and to demand that the laws against piracy, whether on land or sea, should be operative and effective. (Cheers.) They might congratulate themselves that the bill had got further than any other measure during the present session, although that might not be saying much. (Laughter.) Between them and success there was one obstacle. They all knew how an old cow—(laughter)—it might be a Scotch cow—(hear, hear)—might wreck an express, however contemptible the cow might be in comparison with the train and the treasure upset. So it was with this bill. There was, to change the metaphor, a Parliamentary buccaneer—(cheers)—a buccaneer who loved to be bottle washer to the pirate crew. (Laughter.) He and his chief stood between them and this elementary measure of justice. (Hear, hear.) This bill did not come from any small money grubbing gang, but from the great British public, to whom fair play was the breath of their nostrils, and who would not allow the unfair treatment of a profession which had done so much to increase the sum of human happiness. (Cheers.)

Sir C. Hubert Parry, in a brief speech, expressed the hope that the British people would say that the Government had got to give facilities for passing this bill and wiping out a national disgrace. (Cheers.)

Sir A. C. Mackenzie controverted the suggestion that the bill was put forward in the interests of publishers, and that the producers of music had little or no interest in it. Publishers and composers were completely at one on this subject. (Cheers.) It was said it was only in a very few cases that royalties were paid. He, however, knew one well known firm which paid royalties to over 200 writers of music annually. (Hear, hear.) If the pirates received encouragement they would not stop at the class of music they were now producing. They would sell music which was perhaps of a less immediately fascinating character—(laughter)—but, still, he hoped, music worthy of production. (Hear, hear.) It had been urged that music should be published at such a price as to be within the reach of everybody. But why not say that of art and of literature? Why not say it of boots and shoes? (Cheers.) Were music producers alone to work for a miserable pittance? (Hear, hear.) Within the last month half a million copies of pirated music had been seized. Of course, the other half million was safely stowed away in some pirate's lair. (Hear, hear.) He felt that the Prime Minister, who was sympathetically inclined toward music, would give his sympathy to a profession which, for the first time in its history in England, had resorted to these strenuous means of obtaining protection against fraud and theft. (Cheers.)

Sir Edward Elgar, who was heartily greeted, made an effective appeal. He said: My life has been self made, and in my own country I have to ask for justice. I am not a teacher. I am nothing but what you have made me. You drag me up from my country home to ask that my livelihood may be spared to me. (Loud cheers.)

The Hon. Harry Lawson, as president of the Institute of Printers of Great Britain, declared that there was not a single one of its members who desired to take a penny of the illicit profits of the music thief. (Cheers.) How could anybody deal seriously with the arguments advanced before Parliamentary committees when those who bore none of the risks and shared none of the expense were taking the hard won earnings of the great art which they had met to support that evening? (Hear, hear.) It was really superfluous to argue the case for the bill. It had been proved a hundredfold and a hundred times. (Cheers.) He had had the advantage of reading the minority report

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—a minority report of one—drawn up by Mr. Caldwell—(laughter)—and he was bound to say that he had never read a more piteous farrago of bad English and bad morals. (Hear, hear.) The main point, made too times over, was that music was no longer the privilege of the wealthy. Thank God it was not! (Cheers.) If, however, they wanted to stop the flow of British genius in the art of music they could not do it better than by allowing the law to remain in its present state of disrepute and listlessness. (Cheers.) The case for urgency was proved. Between 1901 and 1904 the number of pirated editions had increased fourfold. He saw that the total number of copies seized by the Musical Defense League during June reached 280,000 odd, in addition to many sets of plates—a number far in excess of any other month's total. Therefore the evil was growing. He did not believe in postponed legislation. It was possible that in another Parliament Mr. Caldwell might be the leader of a party—(laughter)—but, whatever might happen, the meeting was right in making its protest emphatic. Macaulay spoke of copyright as a natural right of property—(hear, hear)—but the law of musical copyright was turned into the sport of the ruffian. In the name of British art, British genius and British law, and the respect in which they held them, they were bound to see that Parliament passed this bill during the present session. (Cheers.)

John Murray, a member of the departmental committee, declared that Mr. Lawson had most accurately described the position. In view of certain legislation which was proceeding, he had rather expected to hear a suggestion that the music publishers should form a fund in order to buy the pirate out of the market. (Laughter.) He was glad to say that, so far from holding an inquest on the bill that evening, they had called the general public in as physicians. (Cheers.)

Stephen Adams observed that he had been hit harder by the music pirate than any other composer. The pirates had taken his songs wholesale, and done with them what they chose. Could that be fair? (Cries of "No.") He had been a song writer and composer for the last thirty years, and before he began in that capacity he spent nearly seven years abroad and some thousands of pounds on his education. When he started he met with a great many douches of cold water, but at last he was rewarded with success. Then came this cruelty. When he thought he could retire into the country and live upon the work he had done these pirates took away the foundations of his property and did what they pleased with them. ("Shame!") When he left the committee room after giving evidence he came away with the impression that Mr. Caldwell was a nice, pleasant, agreeable, and affable old gentleman. (Laughter.) When

he read of Mr. Caldwell's action he asked himself, "How would Mr. Caldwell like his property dealt with in the same way?" "The Holy City" had been taken up by pirates. He (Mr. Adams) had worked at that song for two years. It became, he might say without egotism, the most popular song ever printed or published in the English language. The pirates took his best work and printed eighteen pirated editions. These eighteen editions were thrust in his face and he could do nothing. He was on the verge of sixty, and when he saw the work of thirty years taken from him he said, "What is the difference? Take my watch." (Loud cheers.)

Mr. Scrutton, K. C., spoke of the musical copyright law as a disgrace to a civilized country. Did they know that at the Board of Trade it was the railway department which looked after copyright. (Laughter.) People who would not buy green grocery cheap if they knew it had been stolen from a neighbor's garden, would nevertheless think nothing about buying stolen music if they could get it for a penny or twopence. They must try and teach people that it was as bad to buy stolen music as to buy stolen goods. (Cheers.)

C. W. Bowerman, representing the London Society of Compositors, asserted that labor had no desire whatever to make anything out of this nefarious class of work. (Cheers.)

F. E. Weatherly reminded the meeting that they had been talking about an elementary principle. (Hear, hear.) He hoped Parliament would get it out of its head that there were any details in this matter, and that it would then metaphorically take Mr. Caldwell by the scruff of his neck—(laughter)—and ask him to listen to a matter of common honesty. (Hear, hear.) He would like to say that no man was allowed to go into a public house and steal liquor and then to come out into the street and sell it. (Laughter.) That was really the position here. (Hear, hear.)

David Day stated that every one of Leslie Stuart's works, from his "Soldiers of the Queen" in 1896 down to the songs in his latest musical comedy, had been pirated. Nothing short of criminal proceedings would ever stop this sort of thing. (Cheers.)

W. W. Boosey understood that Mr. Caldwell had made a fortune by printing patterns of calico because he was protected in so doing. Why should not musical publishers be protected in the same way? (Hear, hear.) Mr. Caldwell said it was a necessity that the masses should have cheap music, but was he prepared to clothe them with his calicoes for nothing? ("Hear, hear," and laughter.) He moved the following resolution: "That, owing to the deplorable condition of the music art and industry of this country through the depredations of music pirates, the Government be earnestly petitioned to give facilities for the passing of the Musical Copyright Bill this session."

Sir A. C. Mackenzie seconded the motion, which, on being put, was carried unanimously, amid great cheering.

The proceedings, which throughout had been marked with great fervor, closed with a vote of thanks to the Duke of Argyll for presiding, this being conveyed at the instance of Dr. F. H. Cowen.

Marie Nichols' Plans.

MARIE NICHOLS, the violinist, goes direct to the Pacific Coast immediately after her Worcester Festival engagements. Miss Nichols has a season of twenty-four concerts booked in California October and November.

Fermata.

Heinrich Knote, the Munich Wagnerian tenor, is to sing at the Metropolitan Opera House next winter.

Henry W. Savage's English Grand Opera Company will go to the Pacific Coast during the coming season. This will be the first transcontinental tour of this famous organization. Festivals will be given in sixty-five cities. Frank C. Payne, the advance representative of the company, is now making a preliminary visit to all of these cities.

Miss Minnie Coons returned to America on the steamer Finland last week, and is resting in her cottage in the Pennsylvania mountains. She will begin her American tour early in the coming season.

An important branch of Mrs. Babcock's Musical Exchange is the department devoted to placing teachers in conservatories and colleges. Many of the best positions in the larger schools have been filled through Mrs. Babcock's exchange, and teachers seeking such positions would do well to register with her.

Mrs. Beatrice Fine will sing at the Thousand Islands July 29 and August 12. August 21 the soprano will be heard at a concert in Allenhurst. Mrs. Fine has passed this month in the Catskill Mountains, and in August she will go to Asbury Park.

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PUBLISHED EVERY WEDNESDAY

BY THE

MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

St. James Building, Broadway and 26th St., New York.

TELEPHONES: 1767 and 1768 Madison Square.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1270.

MARC A. BLUMENBERG - - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, JULY 27, 1904.

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MASCAGNI is reported to have started a music school in Rome, and to have petitioned the police authorities for permission to carry arms. What has the one circumstance to do with the other?

D. R. HANS WAGNER, of Vienna, has invented a new system of piano instruction whereby "musical knowledge is made inevitable." Does the system include also an infallible method for collecting from the pupils? If so, we know several teachers who would like an early edition of the work.

HAROLD BAUER and Pablo Casals, who are touring South America, recently counted £600 (\$3,000) as the gross profits of a single concert in Montevideo. This record is almost unequaled in South America, which hitherto has always been a notoriously poor field for every form of musical exploitation except opera.

OCEAN GROVE was severely shocked because at the recent Auditorium concert there Madame Schumann-Heink wore a decoletté gown which did not leave enough to the imagination. As Raymond Hitchcock says in the "Yankee Consul," Madame Schumann-Heink was justified in wearing the gown "if she had any apparent reasons for so doing." In its shocked excitement Ocean Grove probably forgot that Madame Schumann-Heink is the mother of seven children and is proud of the fact.

THE New York Sun continues its attacks on the Musical Union and prints an article which likens the organization to the notorious Italian Mafia. For goodness' sake, why does not the union buy some "program notes" from the Sun music critic, or pay him to address postal cards to the members, or let him turn an honest penny in any other way? Of course, the Sun cannot hurt the union, but the critic should be encouraged. He really has to hoe a very hard row in the summer time.

BAYREUTH opened its great Wagner Festival on July 22 with a magnificent production of "Tannhäuser." Cable advices to this office tell of a sold out house, marvelous scenery, and a performance that for smoothness and effectiveness of ensemble has never been equaled anywhere else. Enthusiasm ran high among the singers and visitors, and such demonstrations as marked the arrival of Madame Wagner at the Festspielhaus, and as followed the rise and fall of each curtain, were new even at Bayreuth, where approval has never been of the lukewarm kind. The report adds that "the enthusiasm of the Americans was conspicuous, and plainly shows which way their sympathies lie in the 'Parsifal' imbroglio."

THE New York Times has just made a great discovery and announces it with startling headlines in its issue of July 24. The discovery is that Wagner at one time actually contemplated an American tour under the management of a New York impresario named Ullmann! The only unfortunate part of the Times' discovery is the fact that Wagner himself made the circumstance known in 1858, and that he mentioned it again in one of his letters from Venice during the year 1877. The letter in question was published in THE MUSICAL COURIER, together with other Wagner correspondence, in September, 1903, under the title of "The Beginning of Bayreuth." Verily, the Times should change its motto from "All the news that's fit to print" to "All the news printed to fit."

WE reproduce in another column a report of the great meeting held at Queen's Hall, London, July 4, to urge upon Parliament the passage of the Musical Copyright Bill, now pending. The report we publish is taken from the London Telegraph, and it will be seen that many important musical personages participated in the proceedings, besides others who are not professionally musical, but interested in the art.

In this country the piracy of native musical works written by composers of quality is unknown, for the reason that there is no great sale of native music, outside of the trashy and demoralizing popular rot, and musicians would not gather in convention to seek protection by law for such offenses against music and good taste. Probably when America begins to appreciate its own composers of merit musical piracies will begin; but at present there are none.



Our Editorial Bouquet.

News Blossoms from Everywhere—The Casts of the Munich Festival—The Place to Read the News—What D'Indy Thinks of Berlioz—Runciman on Mozart—Odds and Ends.



WE are in receipt of the official programs and casts of the Munich Wagner Festival (first cycle), which we publish herewith in detail:

"TRISTAN AND ISOLDE."

(August 12, at the Prince Regent Theatre.)

Tristan.....Heinrich Knoté (Munich).
King Mark.....Victor Klöpfer (Berlin).
Isolde.....Milka Ternina.
Kurwenal.....Alfred Banberger (Munich).
Melot.....Hans Koppe (Munich).
Brangäne.....Charlotte Huhn (Munich).
Shepherd.....Sebastian Hofmüller (Munich).
Steersman.....Joseph Meyer (Munich).
Sailor.....Dr. Raoul Walter (Munich).
Conductor, Felix Weingartner.

"THE FLYING DUTCHMAN."

(August 14, at the Prince Regent Theatre.)

Daland.....Victor Klöpfer.
Senta.....Berta Morena (Munich).
Erik.....Emil Borgmann (Frankfurt).
Mary.....Viktoria Blank (Munich).
Steersman.....Michael Reiter (Munich).
Dutchman.....Fritz Feinhals (Munich).
Conductor, Felix Mottl.

"MEISTERSINGER."

(August 15, at the Prince Regent Theatre.)

Hans Sachs.....Anton von Rooy.
Pogner.....Paul Bender (Munich).
Beckmesser.....Josef Geiss (Munich).
Kothner.....Friedrich Brodersen (Munich).
Stolzing.....Heinrich Knoté.
David.....Albert Reiss.
Eva.....Ella Tordeck (Munich).
Magdalena.....Margarethe Matzenauer (Strassburg).
Watchman.....Max Nadler (Munich).
Conductor, Prof. Arthur Nikisch.

"RHEINGOLD."

(August 18, at the Prince Regent Theatre.)

Wotan.....Fritz Feinhals.
Donner.....Georg Sieglitz (Munich).
Froh.....Hans Koppe.
Loge.....Dr. Raoul Walter.
Alberich.....Desider Zador (Prague).
Mime.....Sebastian Hofmüller (Munich).
Fasolt.....Paul Bender.
Fafner.....Victor Klöpfer.
Fricka.....Charlotte Huhn.
Freia.....Ernesta Delsarta (Munich).
Erda.....Hedwig Geiger.
Woglinde.....Hermine Bosetti (Munich).
Wellgunde.....Sophie David (Cologne).
Flosshilde.....Margarethe Matzenauer.
Conductor, Felix Mottl.

"WALKÜRE."

(August 19, at the Prince Regent Theatre.)

Siegmond.....Karl Burrian (Dresden).
Hunding.....Victor Klöpfer.
Wotan.....Fritz Feinhals.
Sieglinde.....Berta Morena.
Brünnhilde.....Katharina Bettaque (Munich).
Gerhilde.....M. Gerstorffer.
Ortlinde.....Hermine Bosetti.
Waltraute.....Charlotte Huhn.
Sigrune.....Gisela Gehrér.
Gringarde.....Betty Koch.
Schwertleide.....Viktoria Blank.
Rossweisse.....Hedwig Geiger.
Conductor, Felix Mottl.

"SIEGFRIED."

(August 20, at the Prince Regent Theatre.)

Siegfried.....Heinrich Knoté.
Mime.....Sebastian Hofmüller.
Wanderer.....Fritz Feinhals.
Alberich.....Desider Zador.
Fafner.....Victor Klöpfer.
Erda.....Hedwig Geiger.
Brünnhilde.....Katharina Bettaque.
Forest Bird.....Hermine Bosetti.
Conductor, Felix Mottl.

"GÖTTERDAEMERUNG."

(August 21, at the Prince Regent Theatre.)

Siegfried.....Heinrich Knoté.
Ganther.....Friedrich Brodersen.

Hagen.....Julius Putlitz (Rostock).
Alberich.....Desider Zador.
Brünnhilde.....Katharina Bettaque.
Gutrune.....Irma Koth (Munich).
Waltraute.....Charlotte Huhn.

Rhinedaughters.....
Hermine Bosetti.
Sophie David.
Margarethe Matzenauer.
Viktoria Blank.
Charlotte Huhn.
Else Breuer (Munich).
Norns.....
Conductor, Felix Mottl.

The casts for the other Wagner cycles and for the Mozart performances will be published in THE MUSICAL COURIER as soon as officially determined upon.

In the New York Evening Post of July 23 its readers are told that Saint-Saëns has left Paris for South America; that Puccini's "Madame Butterfly," after scoring a fiasco in Milan, was reworked by the composer and later successfully produced at Brescia (called "Brescia" in the Evening Post); that Leoncavallo has incorporated some old Prussian military tunes in his "Roland of Berlin"; that the name of the Paris Variétés Theatre is to be changed to "L'Opérette Française"; that Henry Wood is about to start an orchestral class for conservatory students in London; that a Stradivarius was recently sold in London which had belonged to a street musician; and that Meyerbeer used to pay persons to go to the Paris Opéra during a Rossini performance, feign sleep, and snore audibly. All this "news" was printed in THE MUSICAL COURIER of a fortnight ago and in earlier issues. Some was printed in this paper as long as two months ago, and the Meyerbeer anecdote was published in our columns last April. The only real musical news in the Evening Post of July 23 is the following remarkable paragraph:

The conferring of knighthood on Edward Elgar will still further confirm the impression that he is at the head of British music. But he is not. There is more originality, more charm, more genius, in Stanford's "Shamus O'Brien" than in all of Elgar's works combined and a thousand more like them. "Shamus O'Brien" is one of the great operas of the nineteenth century. It ranks with "Carmen" and "Manru."

The Hector Berlioz article in THE MUSICAL COURIER of last week makes timely some quotations from a discussion which now is being carried on in the Paris Revue Bleue as to whether the work of Hector Berlioz is "representative of French music." The question itself is rather stupid, but some of the replies gathered in personal interviews by M. P. Ländormy are worthy of perusal. The most interesting answer was made by Vincent d'Indy, who replied very much to the point and with a broad-mindedness unusual in a French artist: "In reality there is no French music, and in a general way we might say that music has no nationality. There are a few national qualities revealed in the works of some composers, but it would be difficult to ascertain which genre of musical beauty could be considered particularly French. While a certain accuracy of dramatic color has been named as characteristic of French music, has it not also belonged to the Italian Monteverde, and to the German Gluck, as well as to the French Rameau?"

To D'Indy Berlioz "does not appear as a musician; he is too much of a literary genius. Furthermore, he is as little French as possible. Note with what ease the Germans have adopted him. If he has had imitators, it has been in Germany; and the young German school, of which Richard Strauss is the most brilliant representative, proceeds directly from Berlioz. All that can be said is that Berlioz brought back the public's attention to symphonic music."

Asked what he thought of the future of music, D'Indy made answer: "We are tending toward something new. We desire, more or less consciously, to rest from overcomplex music, to return to simplicity, which does not necessarily mean poverty. We are in the position of the men who at the end of the sixteenth

century became wearied to death of the use—and sometimes abuse—of counterpoint."

Vincent d'Indy's prophecy is in direct line with John F. Runciman's plea, "Back to Mozart," in a recent issue of the London Saturday Review. Mr. Runciman has an extraordinarily high opinion of Wagner's talents as a composer, and says of him: " * * * I say that everything touched by Wagner is finally done; and we must turn to new fields, new subjects, and find a new treatment of them. And those subjects, I am convinced, will be less vast than Wagner's and more intimate, and will demand altogether a simpler mode of musical treatment." Mr. Runciman not only insists that we "must" turn, but he is also kind enough to point the way to go after turning. "To whom shall we go," asks John, "but to Mozart? He was the first to rediscover the secret of natural, inevitable expression, the first to apply his method to the expression of modern emotions and ideas. I do not mean that we must imitate Mozart or anyone else. I do mean that instead of wasting our time on making imitations of Wagner we ought to use it in wresting from Mozart's scores Mozart's secret of expressing simple feelings. There is no other. Palestrina and all the old church writers are too old; Bach and Handel are too old; Wagner is not what we want. Of all composers of our era Mozart alone knew exactly (as he himself said) how many notes to put in his scores. Richard Strauss and all the modern men put too many; the machinery is clumsy out of all proportion to the thing, I do not say accomplished, but attempted; and it is high time to turn to the master who knew how much could be made of how little."

These special pleas for individual composers are so frequent that they no longer do any harm. Every once in a while a wild eyed champion pops up and sends forth a yawp for such "neglected" or "forsaken" composers as Schubert, Mendelssohn, Schumann, Liszt, Berlioz, and others too numerous to mention. No one heeds those periodical protests. The fight over Mozart has been fought too long ago for it to be revamped as a modern issue. Mozart's position in music is firmly established, and all the world knows what he did and what he did not do. To expect every composer of today to write in the style of Mozart would be to ask every writer to English like Chaucer, and every painter to copy Jan Steen. That might please some critics, but it would crib and cabin the writers and the painters out of all semblance to artists. If Mozart had copied Bach, there would have been no Mozart; and if present day composers were to copy the wonderful Wolfgang Amadeus, then we would soon have nothing but Mozarts. That would assuredly not be a calamity, but it would be deadly dull. Variety is the spice of music as well as of other things. Why, pray, is it any worse to "make imitations" of Wagner than to "wrest secrets" from Mozart's scores? There are many secrets in Wagner's pages, too, which have not yet been wrested with any great success by anyone else. For the sake of progress in art, and for the sake of making to endure more firmly that very Mozart who stirs Mr. Runciman so deeply, let the young composer have full sway and full say. The imagination of the artist must have its fling, and if the result is not always something that pleases all of us, let us not be hasty with our reproaches and distaste, but let us rather remember the lessons taught us by the art history of all times, and recall the inevitable circumstance that the real critics of our own epoch and of our own art products, who will see us and our doings as they really are, will not be born until long after we are dead. Mr. Runciman may be sincere in his dislike of Richard Strauss and other moderns, but he should fairly earn the title of critic by remembering that it is as impossible to have a world composed exclusively of Runcimans as it is to have one filled only with Mozarts.

A splendid insight into the manner in which some New York daily newspapers handle the serious subject of music is afforded by a news cablegram published by the Tribune on the day following the opening of the Wagner Festival (July 22) in Bayreuth. This is a reproduction of the Tribune cablegram:

WAGNER FESTIVAL AT BAIREUTH.
BAIREUTH, July 22.—The Wagner Festival began here today with the performance of "Tannhäuser." Miss Isadora Duncan, the American dancer, was in the ballet.

The fuss between the Musical Union and the Metropolitan Opera House resolves itself after all into much ado about nothing. The opera management has stopped its foolish fight and has bowed to the terms of the players, as was to be foreseen. It now is definitely announced that the orchestra for next year at the opera will be the same as that for the season 1903-4. Contracts are ready and will be signed this week. The threat of the opera management to reduce the size of the orchestra this year must be taken with several grains of salt. It is the last spent shot of the contest, the retreat in good order, as it were. The New York musical public would not for a moment tolerate an orchestra of thirty or thirty-five players, such as the Metropolitan Opera House sent out with its road companies last spring. Even the provinces balked at such a flagrant violation of operatic proprieties, as was shown by the box office figures.

There is some talk of disbanding the famous "Bostonians," who have gained national renown in the field of comic and light opera. The company has had a run of hard luck of late and is in dire financial trouble. The last performances were given at Atlantic City, and unless some immediate steps are taken to place the organization on a responsible basis the company will scatter and make the name of the "Bostonians" a mere pleasant memory. In view of the present sad state of American comic opera, the passing of the "Bostonians" would be a matter for real regret, as they always endeavored to make for something better than music hall tunes, slapsticks and rag-time librettos.

THE MUSICAL COURIER is in receipt of the following letter from John Towers, of St. Louis, the veteran vocal instructor and the compiler of the most useful book we know on the subject of operas and their first productions. Mr. Towers' say is as follows:

To The Musical Courier:

Your special staff correspondent supplying the account of the proceedings at the recent convention here of the M. T. N. A. has, of course, a perfect right to his own opinion. He has, however, no right to misquote and misrepresent any public or other speaker. This he has unquestionably done in my case. He has, for instance, among other things, accused me, in my "patented version" of Mendelssohn's "Oh, Rest in the Lord," "of changing the text in such wise that the original value of the notes was quite lost." He invokes the "shades of Mendelssohn" to prove that the "English text application is not the be all and end all," &c. Now, I never meant, never said, any such thing. What I did say was this: That it would be well for the vocal art if a great deal more attention than at present is the case were paid to the words sung; that very few existing songs in any language are correct as to their grammatical construction; that no pupil should be called upon to sing ungrammatical nonsense, even when perpetuated and sanctioned by the most famous composers, critics and reporters.

This is the attitude I took when commencing

teaching, forty-four years ago. This is the attitude I still maintain and shall continue to maintain to the end of the chapter.

To prove that I thoroughly believe in my "patent" and to prove, moreover, who has "gotten hold of the wrong end of the stick," I herewith and hereby invite your "special staff correspondent," aforementioned, to a public discussion on "The Elocutionary Side of the Vocal Art" in general and of my "patented version" of Mendelssohn's "Oh, Rest in the Lord" in particular. Providing that a quorum of expert and duly qualified adjudicators be present on the occasion to record their opinion without fear and without favor, I am quite ready and willing to abide by their decisions.

Faithfully,
STUDIO "K," ODEON, ST. LOUIS, MO., July 23, 1904.

Such a discussion as Mr. Towers suggests would doubtless prove productive of much valuable result, and we hope that our "special staff correspondent" will find time from his regular arduous duties to go before the "quorum of adjudicators" and finally settle the question of what Mendelssohn meant anyway. We will be glad to publish bulletins of the contest, with latest quotations of odds and condition of the contestants.

THE "Parsifal" paraphrasers and problem pounders are not yet done. At this late date along comes Joseph S. Tunison, who raises his voice in Cincinnati and publishes a book there entitled "The Grael Problem." (Apropos, what is the "Grael"?) Mr. Tunison has hit on the novel idea that the mysterious Kyot, cited by Wolfram von Eschenbach as one of the sources of his story of "Parzival," was Walter Map. The Tennysonian theory is discarded and the Tunisonian one substituted as follows:

Wolfram von Eschenbach is responsible for the figure of a Provençal troubadour, or rather jogiar, whom he calls Kyot, supposed to mean Guy, or Guyot. But Provençal poets did not compose long narrative poems until their art fell into its decline. Moreover, they did not write in Languedoil. If it is necessary to contrive a hypothesis making this Languedocian of Wolfram's an Angevin or a Northern French trouvère, he might just as well be dropped at the outset as a mere name. Wolfram, as some of his poetry showed to an expert like Hueffer, was well versed in the language and metrical art of Provence. But his German contemporaries were not. He could tell them anything he liked. Very likely the name Kyot represents something very different from Guyot. It is no great stretch of probabilities in paleography to account for it as a reading of some abbreviation of Walter, Gualtier, such as Guat or Gyat. Outside of Wolfram's poem Kyot is unknown. The only authors of Arthur romances before the end of the twelfth century are Map, Robert de Borron and Chrestien de Troyes. There need be no hesitation in accepting the theory already offered by others that Borron was a collaborator with Map. It is equally possible that Chrestien was influenced by Map in his last work, "The Percival," which must have been interrupted by his death, as he left it unfinished.

IN Paris many of the streets are named after great poets, artists, statesmen, soldiers and men of science and letters. Among the names of musicians thus honored may be mentioned Adam, Alboni, Anber, Audran, Barthélemy, Beethoven, Bellini, Godard, Berlioz, Bizet, Boieldieu, Brignoli, Caffarelli, Franck, Cherubini, Chopin, Cimarosa, Donizetti, Dupont, Erard, David, Gluck, Gounod, Grétry, Halévy, Hérold, Lalo, Lamoureux, Lassus, Délibes, Lulli, Marmontel, Mazas, Méhul, Meyerbeer, Mozart, Nicolai, Paradis, Pacheloup, Pergolesi, Pétrelle, Piccini, Pleyel, Rameau, Rossini, Spontini, Massé and Weber. In New York, too, we have streets named after prominent American composers, as John Street, William Street, Charles Street, Leonard Street, Avenue A, Avenue B, and Avenue C.

WM. L. WHITNEY

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There is no reason why in the three last names the full name should not have been used. Excessive modesty is almost an affectation.

LONDON heard the first performance of "The Huguenots" in Italian fifty years ago with the following great cast:

Valentin.....Mme. Pauline Viardot
Marguerite de Valois.....Madame Castellan
Urbain.....Mlle. Alboni
Count de St. Bris.....Signor Tamburini
Count de Nevers.....Signor Tagliafico
Raoul de Nangis.....Signor Mario
Marcel.....Signor Marini

The singers who appeared at the original production of Meyerbeer's opera in Paris four months before did not compare with those engaged for the British metropolis. Critics in those days

A GREAT CAST RECALLED.

lost no opportunity to make comparisons. For the most part the singers in the French cast were unknown outside of Paris, while the world was familiar with the triumphs of Alboni, Mario and Pauline Viardot, who sang in the first Italian presentation. The only one living of the original Italian cast is the venerable Madame Viardot-Garcia. Madame Viardot, or Madame Viardot-Garcia, as she signs herself, was one of two daughters of Manuel Garcia del Popolo Vicente, who was born in Seville, Spain, January 22, 1775. Madame Viardot-Garcia, a pupil of her father, was born in Paris July 18, 1821. Her brother, Manuel Garcia, born in Madrid March 17, 1805, is still living in London. Madame Viardot-Garcia, who lives in Paris, is just sixteen years younger than her century old brother.

THE famous Richter concerts in London have been temporarily abandoned because Dr. Richter's engagements in Manchester will deprive him in the future of the time necessary for the London rehearsals. Simultaneously with this announcement comes the news that it has been found impossible also to take the Hallé Orchestra from Manchester to London, as has been done heretofore. However, London will suffer no dearth of orchestral concerts next season, for there are to be heard, in addition to the visiting Continental orchestras, the Queen's Hall Symphony and popular series, the London Symphony Orchestra concerts and the Philharmonic Society's usual course.

THE famous Vienna critic and musical litterateur, Max Kalbeck, recently published an article wherein he spoke rather harshly of the late Hugo Wolf's literary activity. The family of the composer at once entered suit against Kalbeck for "defamation and libel." The case will not come to trial, however, for a recent issue of the Vienna Neues Tageblatt contains this apology, signed by Kalbeck:

Incensed anew at the republication of the Hugo Wolf articles written against Brahms and myself from 1884 to 1887, I allowed my anger to lead me into expressing in print certain opinions which, on quiet reflection, I find to be inappropriate, particularly when directed against the memory of one who has passed away. I therefore feel myself obliged to take back all those passages wherein I offended the memory of Hugo Wolf, and to express my sincere regret at my heedlessness.

The Wolf family have acted on the principle that a fault acknowledged should be a fault forgiven. Hugo Wolf wielded a particularly caustic pen, and it is easy to understand the smart which his drubbing must have caused Kalbeck. Wolf had no other grudge against the critic except the fact that he was a Brahms disciple and champion, and refused to follow the newer flag of Hugo Wolf. At any rate, it is pleasant to see that at least one critic in the world is willing to acknowledge his own mistake. Max Kalbeck is a man of parts and a gentleman.

STATISTICS are not always dull. The last Bulletin of the Census Bureau is devoted exclusively to the negro population in the United States. According to this pamphlet there are in this country 3,921 colored musicians and music teachers. Do they all teach "rag time"?

Musie in Holland.

THE HAGUE, July 8, 1904.

"CALME Plat" for the moment in our musical world. The musical festival at Utrecht has been a success for Wolff-Ferrari's "Vita Nuova" and likewise for Nol's successor, Johan Wagenaar, who made his debut as leader. Professor Heermann made a deep impression with the Beethoven concerto and with a Bach solo. For the rest there is nothing worthy of mention except the concerts in the Kurhaus of Scheveningen. Mr. Scharrer continues to make friends there; he is indeed an able conductor, and though he must have time to work with the Berlin Orchestra before the very best results can be obtained, what he does now already justifies his election.

In the last Wednesday concert the young English violinist Elsie Playfair made quite a hit with Godard's concerto and with numbers by Saint-Saëns and Tchaikowsky.

A third dissenting member of the Concertgebouw orchestra, Mr. Hoffmeister, has been appointed professor at the Royal Conservatory of The Hague. With Messrs. Spoor and Best he will now be incorporated in the orchestra, the formation of which is Mr. Viotta's principal aim. Already twelve concerts are announced for the coming season and Baron Von Tuylen, Mr. Viotta's staunch friend, promises also a few concerts on his own account.

Among the soloists this summer in the Kurhaus will be Busoni. In the winter we expect Harold Bauer, Casals and Marie Gay.

Of Dutch opera projects nothing is heard any more. I suppose even the most optimistic citizens of Amsterdam have lost faith. The German colony there should seize the opportunity to establish a German Opera, which has been sadly missed for many years, and would certainly find profitable support.

Dr. J. DE JONG.

Margarethe Flith, a Munich dramatic soprano, has just been engaged for three years at the Dessau Opera.

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WATKIN MILLS IN AUSTRALIA.

WATKIN MILLS, the English basso, is winning laurels in Australia. His first recital in Sydney attracted a brilliant audience, including the State Governor and other notable people. Everywhere Mr. Mills has been honored, and his future engagements in that far away country promise to be successful beyond expectation. Some criticisms follow:

At the town hall last night Watkin Mills was welcomed by an enthusiastic audience, which included Lady Northcote, the State Governor and Lady Rawson. The eminent singer had no difficulty in impressing the fact upon his listeners that he is one of the most accomplished vocalists who have visited Australia. The unusually wide range of his voice and its sonorous power, the polished style manifested in the perfection of detail, and the adaptability of mood, which satisfied one alike in light or serious vein, gave distinction to all his singing. His enunciation is refined and distinct, his intonation impeccable, and he sings with a pure, melodious quality that is bright and rich. Altogether he afforded immense pleasure to those who heard him last night.

As a leading English basso, Watkin Mills' career, reviewed last Saturday in the Daily Telegraph, will be tolerably familiar to Australian concertgoers. Since his first appearance with the Royal Choral Society in the eighties (it was in company with Madame Pusey and Edward Lloyd) he has continued prominently before the English public, and of late years has become almost equally familiar to American and Canadian audiences. The basso appears here fresh from his eighth tour of the States and the Dominion. He entered upon this series with an initial appearance at the Massey Hall, Toronto, before an audience of 4,000 people.

Three groups of songs were listed on last night's program. The first selection comprised Gounod's "She Alone Charmeth My Sadness," Handel's "O Rudder Than the Cherry" and Mendelssohn's "I'm a Roamer." Mr. Mills has brought his own pianist, but in this group he was accompanied by J. Edward Sykes, "an old and esteemed friend of Mr. Mills," to quote the explanatory note on the program. The Gounod aria was sung with breadth of style and a vocal excellence that indorsed all the good things said about Mr. Mills. This impression was increased by the fluent rendering of the Handel song (finding expression in prolonged applause that led to the addition of "Where'er You Walk," from Handel's "Semele") and the remarkably fine performance of "I'm a Roamer," which fairly carried away the audience. The encore at this point was "In Sheltered Vale." In Abt's "Still Is the Night" a fine example of mezza voce singing was forthcoming. With this were grouped Monk Gould's "The Curfew" and Schumann's "The Two Grenadiers," with its allusion to the "Marseillaise." Heine's powerful verses and Schumann's stirring music were delivered with all the sense of the fervent devotion to country and emperor that inspired the patriotic grenadiers of the great Napoleon. It was supplemented by "Here's a Health Unto His Majesty," the traditional air arranged by Macfarren. The closing group consisted of Willeby's setting of "Crossing the Bar," Lady Barrett Lennard's "Plymouth Hoe" (Drake's Drum), Hatton's "The Wedding of Shon Maclean," and Robert Eden's "What's the Use of Being Wise?" Again encores were interspersed. Hatton's humorous song was supplemented by the German "Drinking Song," and the Eden song by "The Sweetest Flower."

Edouard Parloviitz, Polish on the father's side, but English by training, is a pianist with an excellent technique. He was most acceptable in Laval's "Le Papillon" and Mendelssohn's "Spinning Song," which he negotiated with deft fingers. As an encore he played Chopin's "Grand Polonaise" in E flat he gave Grieg's "Butterflies," and he opened the concert with Liszt's "Fourth" rhapsody. His song accompaniments were all that could be desired.—The Sydney Daily Telegraph, June 23, 1904.

Watkin Mills, the English basso, made his Australian debut in the Town Hall last evening. Lady Northcote and Sir Harry Rawson and a party from Government House were present. Mr. Mills has undoubtedly a splendid voice, its timbre being excellent. The lower register is very full and resonant. Some of his upper register notes are baritone, but in the majority of the numbers rendered his voice was uniformly that of a deep basso. He was assisted by Edouard Parloviitz, a Polish pianist. Mr. Mills rendered in capital voice recitative and air, "She Alone Charmeth" ("La Reine de Saba"), Gounod; recitative and air, "O Rudder Than the Cherry" ("Acis and Galatea"), Handel, and song, "I'm a Roamer" ("Son and Stranger"), Mendelssohn. He was enthusiastically applauded. Later in the evening the distinguished basso was heard to great advantage in "Still Is the Night," Abt; "The Curfew," Monk Gould, and "The Two Grenadiers," also in "Crossing the Bar,"

Willeby; "Plymouth Hoe," Lady Barrett Lennard; "The Wedding of Shon Maclean," Hatton, and "What's the Use of Being Wise?" Robert Eden. Mr. Mills was again heartily applauded.—The Australian Star, June 23, 1904.

Last night Watkin Mills, England's greatest basso of oratorio and concert, made his first Australian appearance in the Sydney Town Hall to an audience which, if scarcely of the proportions due him, was at least warmly enthusiastic. The work of such an artist stands almost above criticism. To the trained musician, the student, and the cultured amateur alike, it is full of pleasure and suggestion.

Opening with Gounod's ever fresh and beautiful "She Alone Charmeth My Sadness," he infused into it necessary dramatic effect, and the fine quality and resonance of his powerful voice was shown to great advantage. Possibly one missed occasionally a warmth of tone.

His next number, the robust recitative and air, "O Rudder Than the Cherry," was a magnificent lesson in discriminate breathing, and resulted in such hearty applause that the singer gave "Where'er You Walk." This was followed by Mendelssohn's gay "I'm a Roamer," a song Mr. Mills has made peculiarly his own. Abt's "Still Is the Night" was scarcely as interesting, but "The Curfew" and Schumann's "Two Grenadiers" reached the high point of excellence. The latter composition, though not as grand from the musician's point of view as Wagner's treatment of the same subject, is deservedly highly popular. The "Marseillaise" is blended in it with stirring effect.

In the lighter group of songs Mr. Mills showed to rare advantage. He is the happy possessor of a sense of humor. A new spirit of comedy was breathed into "The Wedding of Shon Maclean," and "What's the Use of Being Wise?"

Willeby's poetic setting of "Crossing the Bar," the latest song of that ingenious and charming composer, was given with effect and understanding, though a greater contrast of tone shading might perhaps have been observed.

A feature of Mr. Mills' singing is its absolute freedom from that vibrato effect expressively termed the "wobble." Every note is struck fairly, and is pure, round and true, to its end, with no cheap trickery to enhance sentiment. A most generous response to encores was given, including "The Sweetest Flower That Blows" and "Drinking."—The Evening News, June 23, 1904.

At his second song recital at the Town Hall last night Watkin Mills again enchaind the attention of a sympathetic audience. His singing, distinguished by the note of refined scholarship, and varied by the potent artistic coloring due to a warm musical temperament, signally delighted his auditors. It is a matter for regret that the English basso's tour has been so arranged as to permit of only one more recital. This will be given at the Town Hall this evening, when the grand organ will be used by Arthur Mason for some of Mr. Mills' accompaniments for the first time since the noble instrument has been renovated. The program will be of a class to appeal largely to the general public. "Songs to touch the heart of the multitude," such as "The Lost Chord," "Nazareth," "Simon the Cellarer," "Thou'rt Passing Hence, My Brother," "Here's a Health to His Majesty," and other abiding favorites will be sung by Mr. Mills. The pianist, Edouard Parloviitz, will play the rarely listed sonata, op. 24, by Weber, and Chopin's B minor scherzo.

Last night Mr. Mills' selection comprised Beethoven's great consolatory air, "Deign, Great Apollo," from "Ruins of Athens"; Battishill's "When Valiant Ammon," a lucky "And" by Birket Foster in the British Museum; Verdi's "O tu Palermo" ("Les Vêpres Siciliennes"), the quaintly humorous eighteenth century song by Storace, entitled "The Pretty Creature" (encore), Handel's "Droop Not, Young Lover," Herbert S. Nelson's "The Windmill," Battison Haynes' "The Old Plaid Shawl," the old English air, "When Dull Care" (encore), Clay's "Sands o' Dee," "In Sheltered Vale," "The Hundred Pipers" and Alicia A. Needham's "The Queen of Conne-

mara." The last song, though nominally closing the program, had to be supplemented with Cowen's stirring "Border Ballad," sung with exhilarating vigor and robust sentiment. There is no need to comment in detail on this generous list; everything bore the impress of a fine artist displaying a versatility of resource. Perhaps the most popular items were the songs of Battishill, Verdi, Haynes and "In Sheltered Vale," though no finer artistic achievement could be desired than the rendering of the Beethoven aria.

Edouard Parloviitz gave an agreeable presentation of Beethoven's "Moonlight" sonata. Chopin's "Berceuse" and "Tarantelle" and Moszkowski's waltz in E flat were also given; the last mentioned proved distinctly popular, and led to the addition of Lavelle's "Butterflies."

At the final concert this evening the English football team will be present. On Monday Mr. Mills will leave for Newcastle, the northern district, and Queensland.—The Daily Telegraph, June 25, 1904.

It is not often that an artist heralded by such a flourish of trumpets as preceded Watkin Mills realizes anticipations to the full, but the eminent English basso has certainly proven that his capabilities were not in the least exaggerated. Mr. Mills is undoubtedly a great artist, and his singing an education for amateurs. His voice is full and round, and he possesses a remarkable range—he claims that when "fully extended" he can cover two and a half octaves—while his vocalism is altogether free from any of the objectionable tricks which form so prominent a feature in many of the present day school. Another commendable trait of our distinguished visitor is the good taste displayed in the selection of his items. Mr. Mills evidently realizes that there is a big proportion of concertgoers who prefer high class ballads in English to Italian, French or German numbers, and he has the good sense to adapt his contributions accordingly.

At his first concert on Wednesday night Mr. Mills scored an exceptional triumph, and his geniality greatly enhanced his popularity. During the interval he was presented to the Federal and State Government House parties, who were in attendance. Again on Friday evening the basso aroused great enthusiasm, and notwithstanding he was programmed for ten items—a heavy night's work in itself—he graciously complied with encore numbers.

Last night, when the final concert was given in the presence of the best house of the season, Mr. Mills' chief numbers were "The Lost Chord," "Thou Art Passing Hence" and "Nazareth," to each of which he had a grand organ accompaniment by Arthur Mason.

At each of his recitals Mr. Mills was supported by Monsieur Parloviitz, a young Polish pianist of great accomplishments.—The Sunday Times, June 26, 1904.

Ella Russell's Return.

ELLA RUSSELL is to have a great reception at her home town, Cleveland. When she sings there early in December the musical people, her friends and the public in general are planning a big time. Ella Russell will be heard in this city many times during the season.

She is the principal soloist for Walter Damrosch when he gives his "Ninth" symphony, and she will be heard with Frank Damrosch's New York Oratorio Society December 30 and 31.

So runs an official notice: "His Majesty the King has been pleased to confer the Royal Victorian Order on Dr. Hans Richter in token of the great and invaluable services, extending over many years, rendered by him to musical art in all countries."

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NEW PUBLICATIONS.

Vocal Album.—Twelve songs. By Arturo Faleni. Published by L. F. Rivaola, Milan.

These are short lyrics, set to Italian texts, with a melodious vocal part and effective piano accompaniment. The best songs in the book are a dramatic romanza, "Voglio la Pace," and the graceful little ballad, "Quando ti Vidi." The firm of Rivaola also has published single songs by Faleni, "Liberté" and "Non mi vedrai più Mai!" and two excellent piano pieces, "Nocturne" and "Romanza senza Parole." Faleni is fertile in melodic invention, writes like an accomplished musician and successfully avoids conventionality in his harmonic scheme.

Processional.—Sixteen marches for the pipe organ. Compiled and edited by A. M. Knäbel. Published by J. Fischer & Brother, 7 to 11 Bible House, New York.

This is a publication which should be more than welcome to organists, for it offers in compact form the best possible selection of organ marches that could be made. The volume opens with Widor's melodious "Marche Nuptiale" and the march from the same skillful composer's third organ symphony, and contains among other interesting and effective numbers, J. Callaerts' "Triumphal March," a spirited composition by Selby, MacMaster's "Wedding March," Guilmant's "Marche Religieuse," Ropartz's "Postlude," Salome's "Grand Chorus," Guilmant's "Grand Triumphal Chorus," the wedding marches by Nessler, Mendelssohn, Schubert's funeral march, and the coronation march from Meyerbeer's "Prophet." Thus it will be seen that organists are afforded a choice of music to fit almost every conceivable occasion. The edition is handsomely made, legibly printed and provided with careful and conscientious pedal marks, phrasing and fingering.

En Espagne.—Caprice, for violin, with piano accompaniment. By Emilio Pizzi. Published by J. Fischer & Brother, New York.

Emilio Pizzi is the gifted composer who first came into prominence through his one act opera "Gabriela," written for Adelina Patti, and sung by her with much success. Of Pizzi's other large works the opera "Rosalba" now is in preparation for an early production at the Cassel Opera, and "Ratcliffe," a three act opera, has been accepted for a September premiere in Elberfeld. "En Espagne" the present graceful morceau proves that Pizzi is a master, not only in the large forms, but that he knows, too, how to reduce his art to miniature proportions. "En Espagne" is a rollicking, spirited caprice, a typical violin piece, constructed with skill, and piquant and dainty in every measure. There is a characteristic middle section and a climax at

the end which will never fail to win applause when delivered with the proper degree of vim and dash. "En Espagne" is a distinct addition to the violin repertory and should become especially popular as a brilliant encore number.

Wolfe Organ Recitals.

TUESDAY evening, July 19, J. Fred Wolfe gave a recital on the new Kimball organ in the First United Presbyterian Church, of Erie, Pa. Wednesday evening of last week Mr. Wolfe opened the new Möller organ in the Methodist Episcopal Church, Newport, Pa.

Some criticisms are appended:

The program was opened with a group of Bach numbers played by J. Fred Wolfe. The moment Mr. Wolfe touched the keys his audience felt that they were to hear something fine, and when the flying melody of the fugue, the rich harmony of the chorale, the dainty grace of the pastorale and the sparkling brilliancy of the allegretto swept up to the fiery finale, they knew that an artist was before them. The opening group of the second part displayed Mr. Wolfe's versatility. That greatest of Wagner's songs, the "Liebestod," held the audience spellbound, and when the last of the beautifully sad notes died away the organist received an ovation. The litany was given with exquisite feeling. The theme and finale repeated the previous triumphs of the artists.—The Erie Daily Times, July 20, 1904.

Director Wolfe displayed the great power and magnificent quality of the tones of the new organ in the opening number by his favorite, Bach. All were delighted with the results produced by the organist.—The Erie Dispatch, July 20, 1904.

Powers in Kansas City.

FRANCIS FISCHER POWERS is more than duplicating his usual successes at his summer school in Kansas City, as his class there is by long odds the best he has enjoyed since the establishment of this summer branch. Mr. Powers some years ago responded to the appeals of a myriad of people who are in quest of vocal renown and who cannot, for one reason or another, get the benefit of his New York season, by opening in Kansas City a summer branch of the famous Powers studios in Carnegie Hall, New York, and the great success attendant thereupon has fully justified Mr. Powers in foregoing part of his summer vacation in the interest of the art to which he is devoted and than whom no one is a better or more prominent exponent.

Madame Lunn With Savage.

MME. KIRKBY LUNN, who has been engaged by Henry W. Savage to create the role of Kundry in the first production of "Parsifal" in English, has been a feature of the performances of the "Ring of the Nibelung," given at the Royal Opera House, Covent Garden, in London, this summer under the direction of Hans Richter. Madame Lunn sang the role of Erda in "Das Rheingold" and in "Siegfried," and was also heard as Ortrud in "Lohengrin," Brangaene in "Tristan and Isolde," and Amneris in "Aida." Madame Lunn was born in Manchester, England, and studied at the Royal Academy of Music, in London, where she gained the national scholarship. In addition to being one of the leading concert and oratorio singers in England, she has also won success as an interpreter of Wagnerian roles at Covent Garden, London, and at the Metropolitan Opera House, in New York. Madame Lunn has already sung the role of Kundry on the concert stage, and she will attend the performance of "Parsifal" at Bayreuth this summer to perfect herself in the part.

A Youthful Severn Pupil.

DOROTHY SMITH, a youthful violinist, pupil of Edmund Severn, played recently at Cornwall-on-the-Hudson. One critic wrote as follows about her talent:

Another who contributed in making the evening a success was Dorothy Smith, whose violin solos won for her storms of applause. Her first selection was "Berceuse," by F. Renard. For an encore she played a waltz by Hans Sitt. A third selection was "L'Adieu," by Rubini. The young damsel, who is a talented student of Edmund Severn, of New York, manifests remarkable skill in the manner with which she handles the most difficult instrument known. Dorothy is eleven years old.—The Cornwall Local, Cornwall-on-Hudson, N. Y.

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Chicago.

CHICAGO, July 25, 1904.

THE appointment of Frank S. Hannah as United States consul at Magdeburg, Germany, removes from social and musical circles two of the most gifted singers and musicians Chicago has known. During the season just closed both Mr. and Mrs. Hannah have filled many important engagements in this city and throughout the country. In November and December they toured extensively in adjacent States and later in the season Mrs. Hannah appeared with the Chicago Orchestra in the Beethoven choral symphony, and even in the very difficult and ungrateful part therein assigned the soprano she impressed her hearers with the rare beauty of her voice and the sterling musicianship of her interpretation. As Jenny Osborn Mrs. Hannah had already attained wide fame as a singer, and at one time it was current rumor in society that she intended yielding to the importunities of her friends and taking up an operatic career. In fact, she had under consideration several excellent offers, but her marriage to Frank Hannah seven years ago put an end to that. Mr. Hannah after his marriage gave up his career as a singer in spite of a success that extended over several years and a reputation that placed him among the first tenors of Chicago, and entered the more lucrative field of business. Here he has been equally successful, and it is doubtless a desire to enable his wife to continue her career before the German public, which she began so successfully two years ago in Berlin, that moves him to his present step. Mr. and Mrs. Hannah leave in a few weeks for their new home, taking with them the good wishes of their many friends and admirers in Chicago.

American Conservatory.

The fourth of the American Conservatory summer series of recitals took place Thursday morning, July 21, at Kimball Hall before a large and highly enthusiastic audience. This was not to be wondered at, as one of Chicago's most popular concert artists sang, Mme. Ragna Linné. The program was of unusual interest, being composed of choice numbers selected from the classic and modern song literature. Madame Linné's voice was as beautiful as ever, and her interpretation and style beyond cavil. R. E. Yarndley, the possessor of a fine baritone voice and a former pupil of Karleton Hackett, sang a group of Schubert songs and another of modern ballads with artistic finish and conception. Mr. Yarndley will enter the professional field next season, having been engaged for a large number of concerts.

Miss Helen Phipps rendered valuable assistance by a fine performance of the Wieniawski violin concerto.

The fifth and last of this series will take place next Thursday morning at 10:30. The following program will be furnished by Earl Blair and Glenn Hall:

Fantasia in C minor.....Mozart
Fantasia in C major.....Haydn
Mr. Blair.

Onaway, Awake, Beloved (Hiawatha's Wedding Feast).....Coleridge-Taylor
Mr. Hall.
Poupée Valsante.....Foldini
If I Were a Bird.....Henselt
The Juggleress.....Moszkowski
Mr. Blair.
Two little Irish songs—
To My First Love.....Lohr
You'd Better Ask Me.....Lohr
Night Whisperings (dedicated to Mr. Hall).....Weidig
My Love Nell.....Mulligan Fox
Mr. Hall.
Rhapsody No. 11.....Liszt
Mr. Blair.
Miss Julia Caldwell, accompanist.

American Violin School.

The new catalogue of the American Violin School has just been received at this office, and both in appearance and contents it is most attractive. The able faculty consists of Joseph Vilim, the director; Edna Earle Crum, Julius Brander and Graff Clark, violin, and Mrs. Joseph Vilim, lecturer on musical history; W. H. Bond, teacher of harmony and viola, and Day Williams, the well known 'cellist, thus embracing all the stringed instruments and assuring the pupils excellent theoretical instruction. Mr. Bond is a graduate in harmony and composition of the late Hans Balatka, and is a talented and rising composer. The catalogue contains, besides the pictures of the faculty, the usual rates for tuition, &c., the announcements of the following organizations which are under the management of Mr. Vilim: The Vilim Trio, the Vilim Quartet (strings and piano), the Vilim Sextet and Septet, the Vilim Concert Company and the Vilim Orchestra, all worthy and capable organizations, whose appearances in concert during the past season have been reviewed at length in previous issues of THE MUSICAL COURIER. Of especial interest is the list of compositions played in public during the past season by some of Mr. Vilim's pupils. It embraces not only the standard works of violin literature, but many comparatively less known works as well, and the best possible testimonial to Mr. Vilim's ability and worth as a teacher.

The character of the programs given by this school compares favorably with that of schools abroad. Its work and merit, rather than its advertising, are the foundation stones upon which it relies for its success and maintenance, and it unhesitatingly invites the scrutiny of the critic, believing that the conviction will follow that the director is endeavoring to give its patrons a thorough training, and that it is unnecessary and unwise to go abroad for such training.

Milton B. Griffith.

Milton B. Griffith, the new tenor who has recently located in Chicago, is now established in one of the neatest and coziest studios, Suite 413, Kimball Hall. Since coming to Chicago Mr. Griffith has been very busy with singing engagements. He did the tenor roles in the Grinnell (Ia.) festival, sang with Thomas' Orchestra at Ottawa, Ill.; gave a private recital at South Bend, Ind., and has appeared at three music teachers' conventions—the I. M. T. A. at Danville, Ill.; the Michigan Association at Lansing and the National Association at the World's Fair, St. Louis.

Following are some of the press opinions his work has recently received:

THOMAS ORCHESTRA, SPRING TOUR, 1904—OTTAWA, ILL. Mr. Griffith is the possessor of a fine tenor voice, and he sang the aria from "Hiawatha's Wedding Feast" with much feeling and was so well received that he was compelled to respond to an encore.—Republican-Times.

The vocal soloist of the evening was Milton B. Griffith, a Chicago artist, gifted with a fine tenor voice under excellent control. The pleasure he conferred upon his audience was testified to in most unmistakable tones by an encore. The orchestra played an accompaniment as only such an organization as Thomas' can play it.—Ottawa (Ill.) Free Trader.

MAY FESTIVAL, 1904—GRINNELL, IA.

Milton B. Griffith in the tenor role of Florestan ("Fidelio," Beethoven) was equally satisfactory with other festival tenors who have appeared here in the past four years.—Grinnell Gazette.

Mr. Griffith sang the part of Samson in an admirable manner. The duet which he sang with Mrs. Scully was magnificent.—Grinnell Herald.

Mr. Griffith as Samson sang well. He has a very sweet lyric voice. In the "Fidelio," as Florestan and Jacquino, he interpreted his part in a very musical and enjoyable manner.—Iowa College Scarlet and Black.

Milton Griffith possesses a voice of wide range and sweetness combined with a very clear enunciation. There was no straining after effects and no attempt at vocal display, but with dignified reserve of manner the singer reproduced with accurate fidelity the varied thoughts of the varied composers, letting the music produce its own effect. In his program of some twenty songs was much to praise very highly indeed, and it is sincerely hoped that we may hear Mr. Griffith again in the not distant future.—Brainerd Despatch.

Milton B. Griffith was the tenor and sang the numbers allotted him with good taste and musicianship. Mr. Griffith's voice is ex-

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cellent in range and in production. He phrases intelligently and with more than the customary amount of expression. He will be a welcome addition to the ranks of concert tenors.—Musical Leader.

"REBEKAH"—CARTHAGE, MO.

Milton B. Griffith gave the music allotted to Isaac with excellent voice and a finished style. His voice is particularly commendable for its sweetness, smoothness and good carrying power.—Carthage (Mo.) Press.

In Milton B. Griffith, also a newcomer, was discovered a tenor of most musical quality, and his singing of the Handel aria was marked by careful, artistic finish and musicianly work. His enunciation was excellent, and altogether he made a most agreeable impression.—Danville, Ill.

Mr. Griffith has a clear, beautiful tenor of great range and sympathetic quality, and he sings with intelligence and artistic finish. His audience would hardly let him go.—Lansing (Mich.) Journal.

Milton B. Griffith, formerly of this city, but now a successful Chicago tenor, sang a cycle of spring songs by H. Clough Leichter. Mr. Griffith has made a decided advance in his work during the past two years, and sings with a firm, ringing tone and excellent style.—St. Louis Mirror.

Chicago Notes.

Dr. F. Ziegfeld, president of the Chicago Musical College, sailed for home on Wednesday, July 15, having spent ten weeks at the resorts of France. He is improved in health and hopes to be here by July 25, when the examinations for free scholarships begin.

Arthur M. Burton is still teaching; will do so until August 10, when he will leave for the East (Boston, Mass.), where he will stay for a month.

Miss Carolyn Louise Willard is spending the summer with friends in Ironwood, Wis., in the heart of the Wisconsin lake district.

Wm. K. Ziegfeld, manager of the Chicago Musical College, has just returned from a hunting and fishing trip in the Leech Lake district of Northern Minnesota. He was accompanied by Enrico Alfieri, of the college faculty.

Mrs. Rudolph Ganz and her young son, Anton van Rooy Ganz, left on the 19th for Woodruff, Wis., where they will be joined in a week by Mr. Ganz.

Kirk Towns, the baritone, and Emma Shenk, the gifted young pianist, both formerly of the faculty of the Chicago Musical College, were married on Monday, July 18, at the home of the bride in Dayton, Ohio. They will be at home in Berlin, Germany, after September 1.

An unusually good performance of Berlioz's "Requiem" took place at Zurich recently. In the same city Mme. Jaques-Dalcroze not long ago gave a vocal recital of the songs of her husband and achieved exceptional success.

In honor of Carl Reinecke's eightieth birthday his comic opera, "The Governor of Tours," was given in Leipzig not long ago.

ATLANTA.

ATLANTA, Ga., July 19, 1905.

ALTHOUGH this is the season when music and musicians are supposed to be in retreat, things have been quite alive here. No more events of the magnitude of the recent music festival have taken place, but we have had a series of very delightful and instructive affairs.

The Klindworth Conservatory of Music has opened a large summer school, and the first recital by two of the faculty and a few pupils was given on the night of July 13. Professor Pringnitz at the violin and Professor Müller at the piano were heard in solos and in ensemble work, and afforded their usual artistic musical treat. Pringnitz, unaccompanied, is always at his best and on this occasion he played as only a master can. Herbert Dittler, whose only teacher for many years has been Mr. Pringnitz, was heard in one number. This young musical genius never fails to astonish his hearers with his virtuosity. He is seldom heard in public, and when about four years ago this little man played before the Press Club his audience went wild with enthusiasm. His progress has been steady and sure, and augurs brilliantly for his future. Miss Hannah Spiro was the other pupil heard and fully kept up her reputation, of which I wrote at length recently.

Miss Leona Clarkson, a pianist of whom we are very proud, has returned from Berlin for a short rest. She studied abroad with Carreño, and unless Carreño decides to concertize next season Miss Clarkson will return to Berlin next month. Her only two teachers before going abroad were Miss Evelyn Jackson and Alfredo Barili. Of the latter she said she found him highly spoken of abroad and by Carreño herself.

Dr. J. Lewis Browne, assisted by Miss Grace Lee Brown, soprano, recently complimented Dr. W. E. Harwood and daughter, of Minnesota, with an organ recital. It was quite unusual to find the Catholic Church the scene of such an event, a courtesy to Dr. Browne. Many of the numbers were those to be given by Dr. Browne at the World's Fair in October, and the only regret of the fifty guests present was that they could not applaud for either artist. Miss Brown's clear and sure soprano never was heard to better advantage, and at the close of the musicale both were showered with words of appreciation.

Miss Anna Hunt complimented Dr. Harwood with a violin recital last week. Miss Hunt is an interesting artist, and the brilliancy which she has always possessed is now enhanced by confidence. Her program was varied and beautifully interpreted.

Alfredo Barili returned last week from England, where he and his daughter, Miss Louise Barili, have been the guests of Patti at her Craig-y-Nos Castle for several

weeks. Mr. Barili expects to take a trip to the mountains before resuming his work here in September.

Miss Furlow Anderson gave a musical morning recently to a few of her friends. Several of her pupils were heard, and the occasion was greatly enjoyed.

The fruits of the recent festival are already seen in the formation of the Orpheus Club, an organization of eighty male voices. During all this hot season there have been not less than sixty members present at each rehearsal. It was organized in June with the following officers in control: Hoke Smith, president; J. K. Orr, vice president; E. H. Thornton, treasurer; Frank Pearson, chairman; W. R. Latimer, recording secretary; George Beck, financial secretary; Dr. J. Lewis, musical director; Joseph Maclean, accompanist. Their plan is to give about three concerts each season with the addition of soloists. At present they are at work on "The Nun of Nidaros," by Dudley Buck.

Miss J. W. Marshbank gave a song recital at Brenau Conservatory of Music in Gainesville, Ga., last week.

August Geiger, of Brenau, gave a lecture at the Klindworth Conservatory of Music on July 9 before the summer pupils. His subject was "Methods."

During the recent Southern Music Teachers' Convention at Gainesville, a State organization was organized with the following officers: Joseph Maclean, Decatur, Ga., president; Miss M. E. Billingslea, Covington, Ga., vice president; Mrs. G. E. Ward, Hartwell, Ga., secretary; C. A. Sheldon, Jr., Atlanta, treasurer. The next meeting will be held at Gainesville in June, 1905.

Miss Theodora Morgan has returned from a trip East.

Mr. O'Donnelly, organist, assisted by Miss Rose White Steinhagen, contralto, and Dave Silverman, violinist, gave a recital in West End recently.

Harriette Brower's Recital.

MISS HARRIETTE BROWER, a talented pianist and teacher, gave a successful recital at Clavier Hall, Friday evening, July 22. The program follows:

Allemande (from Suite).....	D'Albert
Gavotte (from Suite).....	D'Albert
Sonata, D major.....	Scarlatti
Andante in F.....	Beethoven
Impromptu in D flat.....	Schubert
Etude, B flat minor.....	Mendelssohn
Nocturne.....	Chopin
Etude.....	Chopin
Mazurka.....	Chopin
Valse.....	Chopin
Valse Caprice.....	Chaminade
Toccata.....	Leschetizky
To a Water Lily.....	MacDowell
Polonaise.....	MacDowell

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QUESTIONS AND ANSWERS.

Correct Pronunciations.

To The Musical Courier:

Please state how "Faust," the name of Gounod's opera, should be pronounced. The French people pronounce it as if it were spelled "Foest," or the diphthong "au" like "o" in snow. The Germans entirely ignore the title of the opera, calling it "Margarethe," reserving the name "Faust" for Goethe's great drama, which all good people pronounce "Fowst," like "o" in now. How about the pronunciation of the singer Van Hoose? Is he a Dutchman, and, if so, does he wish to be called "Van Hoe-zay"? Or does one commit an error calling him as if spelled "Van Hooos"?

F. A. W.

We pronounce Gounod's opera as though it were spelled "Fowst," and Mr. Van Hoose's name as our correspondent suggests at the end of his letter.

Books for Sale.

NEWPORT, R. I., July 13, 1904.

To The Musical Courier:

Would you be kind enough to inform me by return mail if there is any way which you know of whereby I can dispose of some works of musical literature? I have between fifty and sixty volumes, chiefly from Scribner & Sons' catalogue of musical literature. They consist principally of the lives of the great composers, with a few on the great pianists, violinists and singers. They are all in perfect condition, and are by such writers as Finck,

Apthorp, Wm. Mason, Grove, Nohl, Hadow, Moscheles and others. I am obliged to dispose of them if I can in any way do so, and thought that you would know better than anyone else if such a thing could be done. Trusting that you will give this matter some consideration, and can give me a favorable reply, I remain,

Yours respectfully, L. T. PECKHAM,
18 Poplar Street, Newport, R. I.

We think that the publishing of this letter should bring offers from persons interested in the foregoing matter. Replies should be sent to the address given by our correspondent.

Westward, Ho!

JUNE 12, 1904.

To The Musical Courier:

A reader would like to know whether Leschetizky is still actively engaged in teaching, and whether it is difficult for an advanced student to get lessons with him. Also, in what city does he teach, and is it advisable to make arrangements for lessons by correspondence before going. Do you know whether he has assistant teachers it would be worth while going abroad to study with, if lessons cannot be had from Leschetizky himself?

Thanking you for answering these queries,

Yours truly, A. X. Z.

Leschetizky is still actively engaged in teaching, and the best way to take lessons from him is to remain in America and study with some of our first class teachers in New York, Boston, Washington, Cincinnati, Chicago, San Fran-

cisco and other cities. Many of them were pupils of Leschetizky and others teach his method by inspiration.

OAKLAND, Cal., June 16, 1904.

To The Musical Courier:

Will you be so kind as to tell me when and where was Mascagni's opera "Zanetto" first produced, and who were the artists in the original cast?

Thanking you in advance, I remain,

Yours sincerely,

A MUSICAL COURIER READER.

"Zanetto" was produced in Pesaro, Italy, in 1896. We refer "Reader" to F. Delma-Heide, our Paris correspondent, for full particulars. The address is Grand Hotel, Boulevard des Capucines, Paris, France. Mr. Delma-Heide is an authority on musical matters in Italy.

All Sold.

WISTER STREET, GERMANTOWN, PHILADELPHIA, JUNE 18, 1904.

To The Musical Courier:

Please inform me whether I can procure from you the issue of THE MUSICAL COURIER containing the picture of Joachim and Franz von Vecsey. If you have one please reserve it for me and I will forward whatever sum you say.

MISS F. A. WISTER,

Wister street, Germantown, Philadelphia.

There are no copies for sale of the issue in question.

Eugen d'Albert's opera, "Tiefland," will be produced in November at Hamburg and Magdeburg.

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DRESDEN.

FRANKLINSTRASSE 20, DRESDEN, July 12, 1904.

LUTHER CONRADT, of Baltimore, introduced himself here most favorably in a recital given in the house of Richard Burmeister, his former teacher, under whose artistic guidance he studied and developed into a piano virtuoso of note. Mr. Conradt played Beethoven, Mendelssohn, Schubert-Liszt, Chopin, and, as a novelty here, Richard Burmeister's concerto in D minor. The impression received from the final selection is that it is quite a remarkable work, modern in style and exceedingly brilliant in general effect. A feature is the strong sense for color and rhythm, which lend the whole vitality and variety. The thematic invention reveals a master musician, full of phantasy and ideas. On this occasion the composer "played the orchestra" on a second piano. Mr. Conradt has a clear and fluent technic. He played the slow movement expressively, with much refinement of feeling, and he also proved equal to the climaxes where he displayed strength and verve. Many Dresden pianists attended the concert, among them being H. Scholtz, Laura Rappoldi and P. Sherwood.

Another musician who appeared here recently is Lotta Tanglowa, the fine Prague pianist. She is a young lady of winning ways and pronounced musical gifts, full of temperament, fire and enthusiasm, and she plays accordingly. At a recent musicale Fräulein Tanglowa introduced here new and interesting music by Fibich, Sibelius and Schjelderup. On another occasion Fräulein Tanglowa accompanied Terese Malten in "Isolden's Liebestod," which she did to the great satisfaction of the diva, who stepped forward and kissed her on the stage.

Pupils' examination concerts occurred en masse last month. Those that made the best impression were Mr. and Mrs. Merrick B. Hildebrandt's soirée, the Ehrlich music school "Prüfung," and Luise Ottermann's evening, which brought forward many good débutantes (singers).

For those of my readers who are interested in painting and in fine copies from the Dresden picture gallery, I take pleasure in mentioning the name of a young artist, Theodor Reuss, of Dresden, who exhibited several attractive pictures.

Luise Reuss-Belce, after her recent Sieglinde appearance in Karlsruhe, received the portrait of the Grand Duke of Baden, with his autograph, as a token of his favor and admiration. Eduard and Luise Reuss the other day left for Bayreuth to take part in the festival plays.

Arthur Bruhns, the gifted composer and musician, intends to leave London to take up his permanent residence in Stuttgart. His songs have been made popular in Dresden through Hartmann's clever translations of the English poems which inspired the music.

Julia Hansen, the Dresden Marchesi representative, has begun to give singing lessons here. She has a large attendance of pupils, of whom more anon.

At the celebration of the "Glorious Fourth" in the Belvedere, the program comprised, among other items, A. Sieberg's "George Washington Hymn," which on the same night was also played at Karlsbad and other German places.

ELLA RUSSELL IN LONDON.

SOME London press notices of Miss Ella Russell's appearances are as follows:

Yesterday afternoon, at the St. James' Hall, Mme. Ella Russell gave a concert. Madame Russell was in extremely good voice, and sang with all that fervid and spirited manner for which she is now reckoned among the great dramatic sopranos of the day. Especially in Landon Ronald's dramatic scene, "Adonais," was she most excellent and appealing. In the broad and spirited melody with which the work concludes, "Go Thou to Rome," she sang with an energy and inspiration which were startling, partly by reason of the singer's most animated personality, and partly by the finely strong vocal quality which she exhibited. Madame Russell sang with singular tenderness of feeling and rich beauty of voice; in the "Heckenrosete" she showed what a lovely pianissimo effect she can produce, no less than she had proved her capacity for fortissimo in "Adonais." In another song of the same series, "Blühender Schleh," she sang with admirable and quiet dignity. She certainly ranks as the very finest dramatic singer of the English speaking race now before the public; she has a perfect sense of intonation and an extraordinarily passionate quality which proclaim how extremely vital is her temperament, and how well able she is to express that temperament in terms of art.—*Pall Mall Gazette*, June 23, 1904.

Ella Russell, whose concert drew a great audience to St. James' Hall in the afternoon, introduced a dramatic scene by Landon Ronald, called "Adonais," set to a selection from Shelley's poem, and accompanied by the composer. Though crying out for orchestra treatment, it stood forth as a strong piece of work, and was sung with a great breadth of style.—*Times*, June 23, 1904.

Mme. Ella Russell's concert at St. James' Hall on Wednesday afternoon was the successful musical event of the week. For chief vocal display she selected Landon Ronald's dramatic scene, "Adonais," specially written for her, and which she sang with brilliancy, breadth and fervor. Madame Russell gave with wonderful charm four pretty songs by Robert Fischhof.—*Lloyd's News*, June 26, 1904.

Mme. Ella Russell is about to endeavor to fascinate our American cousins, but previous to her departure for the States it was met that she should give a farewell concert to her English admirers, and they mustered in force at St. James' Hall on Wednesday afternoon. The popular operatic, oratorio and concert singer was heard to greatest advantage in the scene entitled "Adonais," written expressly for her by Landon Ronald, which had not previously been sung by her in London. The music, particularly that of the opening slow section, is in this composer's best manner, and is not only significant and expressive but is deftly laid out for the voice. The second section, in quicker tempo, also contains some highly effective vocal passages, but at first hearing it seemed to me that the composer had been too lavish in his use of high notes as he approaches the close, which consequently came as an anti-climax, this effect being accentuated by the audience insisting on a repetition.—*Referee*, June 26, 1904.

Ella Russell is one of our comparatively few English artists whose forte is in opera singing. She has been appearing with marked suc-

cess in the English season at Drury Lane, and yesterday continued her triumphs and added to her fame by some fine dramatic singing at her concert at St. James' Hall, for which her admirers gathered in full force yesterday afternoon. In "Adonais," a skillfully conceived scene by Landon Ronald, Madame Russell displayed both power and subtlety, using a mezzo voce effect with taste and skill. In the purely lyrical passages she used her voice with nice restraint, and in response to a very hearty recall repeated the second section of the work. Later on, in songs, Madame Russell succeeded equally well in greatly pleasing her audience.—*St. James' Gazette*, June 23, 1904.

As a singer who stands high in the esteem of amateurs Ella Russell received no more than her deserts in the tribute paid her yesterday afternoon by an exceptionally large audience. To judge by the applause bestowed upon the artist, there were some present at St. James' Hall who failed to appreciate the qualities of her singing, and certainly none who did not wish the concert giver all possible success during her forthcoming journeyings in America. Madame Russell has long been recognized as a singer of conspicuous ability, and there is little need consequently to enter into details concerning what she did yesterday. It should be pointed out, however, that in her rendering of the dramatic scene, "Adonais," specially composed for her by Landon Ronald, vocal distinction was associated with a high order of interpretative intelligence, the music, which is equally melodious and effective, being placed before the audience in a manner that insured the warmest compliments. In response to the demands for an encore Madame Russell repeated the concluding portion of the scene. Later in the afternoon the great artist submitted four songs by Robert Fischhof.—*Daily Telegraph*, June 23, 1904.

Mme. Ella Russell, who is shortly leaving England for an American tour, gave a concert at St. James' Hall on Wednesday afternoon when, inter alia, she sang the new scene, "Adonais," that has just been written for her by Landon Ronald. A virile and effective work, it is admirably suited to Madame Russell's broad style, and composer and singer were associated in a flattering tribute from the audience.—*Sunday Times*, June 26, 1904.

Ella Russell's farewell concert, previous to her tour in the United States, attracted a large audience yesterday afternoon to St. James' Hall. The popular artist was in excellent voice, and sang in her best manner a well varied selection of songs. Her most important effort was a dramatic scene, entitled "Adonais," written for her by Landon Ronald, who played his own arrangement of the orchestral accompaniment. Madame Russell had sung this at one of the Blackpool concerts, but not previously in London. The music is laid out on accepted lines, but is modern in conception and treatment, and is admirably written for the voice, particularly that of Madame Russell.—*Evening Standard*, June 26, 1904.

Mme. Ella Russell's concert yesterday afternoon at St. James' Hall was a great success. The audience would gladly have had a few more songs from her had the opportunity afforded. Her principal contribution was a dramatic scene, "Adonais," by Landon Ronald, which, so far as we could make out—for no books of the words were forthcoming—consisted of a series of passages from Shelley's poem, set to music which was undeniably tuneful and effective, but made little apparent attempt to reproduce the spirit of "Adonais." Mme. Ella Russell sang it grandly, the composer accompanying, and she had to repeat the last part of it. Her other songs were a group of four by Robert Fischhof, all of them extremely pretty, which she sang with wonderful charm and delicacy.—*Daily Graphic*, June 23, 1904.

On July 26 many German singing societies celebrated the 100th anniversary of the birth of Ernst Julius Hentschel, who was born in 1804 in South Germany. He was one of the first musicians in the fatherland to interest himself in the furtherance of vocal pedagogy, and he founded a paper devoted to that purpose.

The Stuttgart Opera, which now is closed for the annual summer vacation, will reopen on September 4.

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"He has beauty of tone and executive brilliancy. The spirit was generally penetrating."—*London Daily Mail.*

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ERNESTO CONSOLO'S PLAYING.

HERE are some Berlin press notices of the eminent Italian pianist, who will probably visit the United States during the coming season:

Yesterday, on the night before Christmas eve, there gathered round Ernesto Consolo a large crowd, to whom he played, besides Beethoven's E flat major concerto and Tchaikowsky's phantasia, op. 56, the new work of the young composer Da Venezia, a "Konzertstück" in A flat major for piano and orchestra, which apparently very much interested the audience. The composer conducted himself and met with big success, of which a large share was certainly due to the excellent executant. Consolo, whose perception seemed to grow from movement to movement in the Beethoven concerto, showed the eminent advantages of his mature, technically clear and thorough musical playing, which have already won him our sympathies on the occasion of his previous concerts.—Berliner Tageblatt.

Signor Consolo, whom we have known for several years as a pianist, remarkable in every respect, again proved to be a highly developed and sensitive artist by his performance of the E flat major concerto by Beethoven. Consolo was certainly quite at home in the prize "Konzertstück" in A flat major for piano and orchestra by Da Venezia. This composition, full of passion, rhythm and elaborate structure, gave the player full opportunity for the display of his splendid virtuosity and marvelous gift for expression.—Berliner Neueste Nachrichten.

The chief interest was concentrated on Da Venezia's work, which was found worthy of the prize of the last Rubinstein prize competition. The lively success which this new work met with was quite justified. Of course, the larger portion of this was certainly meant for the soloist, who again gave evidence of his excellent artistic abilities in the other items of the program.—Berliner Börsen Courier.

The concert of Ernesto Consolo, the pianist, who is already known here to greatest advantage, may be classed with the most enjoyable and interesting features of the season. Special interest was centered in the "Konzertstück" in A flat major, by Da Venezia. Signor Consolo gave a masterly performance of it, fully proving that he is one of the very first interpreters of modern music. To his unflinching certainty and to the equally unflinching certainty of the Philharmonic Orchestra the very young composer has to be thankful for the absence of accidents in the performance of his work.—Musik und Theaterwelt.

There was the excellent pianist Ernesto Consolo to be heard at the Beethoven Saal. He played the Beethoven E flat major concerto with the Philharmonic Orchestra. In judging about such features one can ask the following questions: "How did the virtuoso overcome the technical task?" "What did he make of the musical contents?" As regards the technique the artist proved to be an all round equipped man. He has a sure and energetic command over it, the scales in the last movement have been seldom so brilliantly played; the "forte" was full of sound without being noisy, and the "piano" is free of sentimentality. As regards the musical equipment, Consolo showed it to best advantage in the adagio; it sounded poetically, almost like an ingenious poem. When the Beethoven concerto was over and the applause of the excited audience had subsided, Herr Rebecke handed the baton to the young composer, Da Venezia, for his "Konzertstück." Consolo played with extraordinary brilliancy and big success.—Das Kleine Journal.

Ernesto Consolo, who is well known here as a very able piano virtuoso, gave a concert on Monday at the Beethoven Saal. He again gave splendid evidence of artistic capacity by his extraordinary readiness, fluency and safety as regards rhythm as well as careful study of touch and diction.

He made excellent use of all these qualities in the delightful E flat major concerto by Beethoven and the very difficult, ingeniously

orchestrated concert phantasia, op. 56, by Tchaikowsky, accompanied by the Philharmonic Orchestra.—Staatsbürger Zeitung.

The style of Consolo's playing undoubtedly bears the impression of a remarkable musical personality, and is liable to create excitement among his audience. The Beethoven concerto was made extremely beautiful by the manly but never harsh sounding touch, and by quite a characteristic mode of accentuation, which proved to be extraordinarily charming in the last movement. The piece by Da Venezia is a work which was awarded the prize on the occasion of the last Rubinstein prize competition. The brilliant and never failing technique of the concert giver and his clear phrasing greatly helped to gain complete understanding of the composition and an all round success.—Deutscher Reichs und Kgl. Preuss, Staatsanzeiger.

Sig. Ernesto Consolo is a brilliant virtuoso as well as a mature and tasteful musician. He succeeds in obtaining absolutely clear expression of what he is playing, and he commands his task in every respect. The lively success the "Konzertstück," by Da Venezia, met with is in no little measure due to his (Consolo's) brilliant interpretation, which was full of dash and go.—Berliner Börsenzeitung.

Sig. Ernesto Consolo, the pianist, is now coming to Berlin every year. This time the excellent artist has surprised us, for it seems to me that he has extraordinarily matured in pianistical as well as in musical directions. I heard the E flat major concerto by Beethoven, and a "Konzertstück" by Da Venezia. The former work was executed with an unexpected grandeur as regards style and technical brilliancy. Signor Consolo succeeded in imparting some quite individual features upon the interpretation of the often played work. The second work which the concert giver performed has been awarded the Rubinstein prize. The composer must surely feel indebted to Signor Consolo for the brilliant execution of his work.—Allgemeine Musik Zeitung.

JOSE VIANNA DA MOTTA IN BERLIN.

In Vienna da Motta I admire one of our best, most talented and most experienced pianists. To take only Bach's organ toccata in C major, transcribed for the piano by Busoni, who has strictly adhered to the characteristic organ style of the original—how he played that could be approached only by D'Albert and one or two other great pianists.—Berliner Zeitung, February 21, 1904.

On February 6 the pianist José Vianna da Motta gave a concert which was extremely successful. The program in itself was enough to win respect; and this feeling was deepened into keen appreciation of his capabilities and his artistic intentions when it was seen how confidently he overcame all the numerous difficulties in the various pieces. It seemed to me that his playing of Weber's sonata was his most finished performance, his crisp touch, his delicate perception of form and his faultless phrasing all being alike excellent. There were also many splendid passages in Schumann's "Carneval," after which the player was recalled time after time.—Neue Zeitschrift für Musik (Leipzig).

Unfortunately we were not able to attend José Vianna da Motta's first piano recital. A fully competent informant, however, reported to me that Mr. da Motta was not only a brilliant executant, but that his tone was flexible and his artistic perception strongly developed, which insured his performances being well rounded off and balanced. At the second concert we found this verdict fully confirmed. It was shown in the program that this player cultivates no one sided specialty. At the top stood Bach, with his "Italian" concerto, to which Mr. da Motta gave a very clear and lucid interpretation. He also gave very drastic expression to the grim humor of Beethoven's capriccio, "Die Wut über den verlorenen Groschen," without in the least caricaturing it. But Mr. da Motta was heard at his best in pieces by Chopin and Liszt, the great technical difficulties of which he confidently overcame. What everyone must appreciate in Mr. da Motta's playing is his wise moderation; even

in the most forcible passages he never oversteps the bounds of good taste.—Musikalisches Wochenblatt (Leipzig), February 25, 1904.

In his last piano recital Vienna da Motta showed himself to be not only the finished executant, the conscientious interpreter we know him to be; but he evinced a warmth of feeling and a delicate perception of tone which must cause him to be ranged with pianists of the first rank once and for all. His management of the pedal is also masterly; while in Beethoven's sonata in A major, op. 10, and in Bach's organ toccata in C major, arranged for piano by Busoni, he obtained such tone effects as left an indelible impression on the ear and heart of the listener.—Die Musik, March 12, 1904.

The Southern M. T. A.

THE recent meeting of the Southern Music Teachers' Association at Gainesville, Ga., was a great success. A valued correspondent, who attended the convention, sends THE MUSICAL COURIER the following report:

The Southern Music Teachers' Association set itself a hard task when it proposed to hold a meeting just before the convention of the M. T. N. A. at St. Louis. But the result from every point of view, social, artistic and educational, justified the venture. The people of Gainesville have offered a guarantee for the return of the association next year, as an expression of their satisfaction; the members, more than satisfied with the results, will go out as missionaries for the success of the next meeting; and the work outlined (apart from the very artistic rendering of the programs), though very ambitious, shows a determination to do something besides talk and play, which augurs well for the future.

The Federation of Women's clubs to the association, the establishment of local musical libraries, a suggested system of examination of music teachers, to be certificated with a view to better public school music teaching, and the awarding of a scholarship given to the association for the South, through Miss Unschuld, the president of the new Washington University of Music and Dramatic Art, form some of the objects which these Southern teachers propose as a cause for their existence.

The programs, of which as usual there were too many, were brilliantly performed, the singing of Miss Grace Lee Brown, of Atlanta, being specially admired. In spite of the disappointments which always attend such a convention (such as the absence of Mr. De Koven and the Atlanta Orchestra) it was by far the most successful meeting in the history of the association and the most promising for the future.

Marie Nichols to Play a Novelty.

MARIE NICHOLS will play Max Bruch's "Serenade" for the first time in this country with the Boston Symphony Orchestra in Boston early in December. Miss Nichols is to be one of the principal soloists at the Worcester Festival, and she is already booked for more than twenty-five excellent engagements with some of the leading musical societies and clubs in the country by her manager, R. E. Johnston, who is responsible for the statement that Miss Nichols is one of the most satisfactory artists ever managed by him.

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